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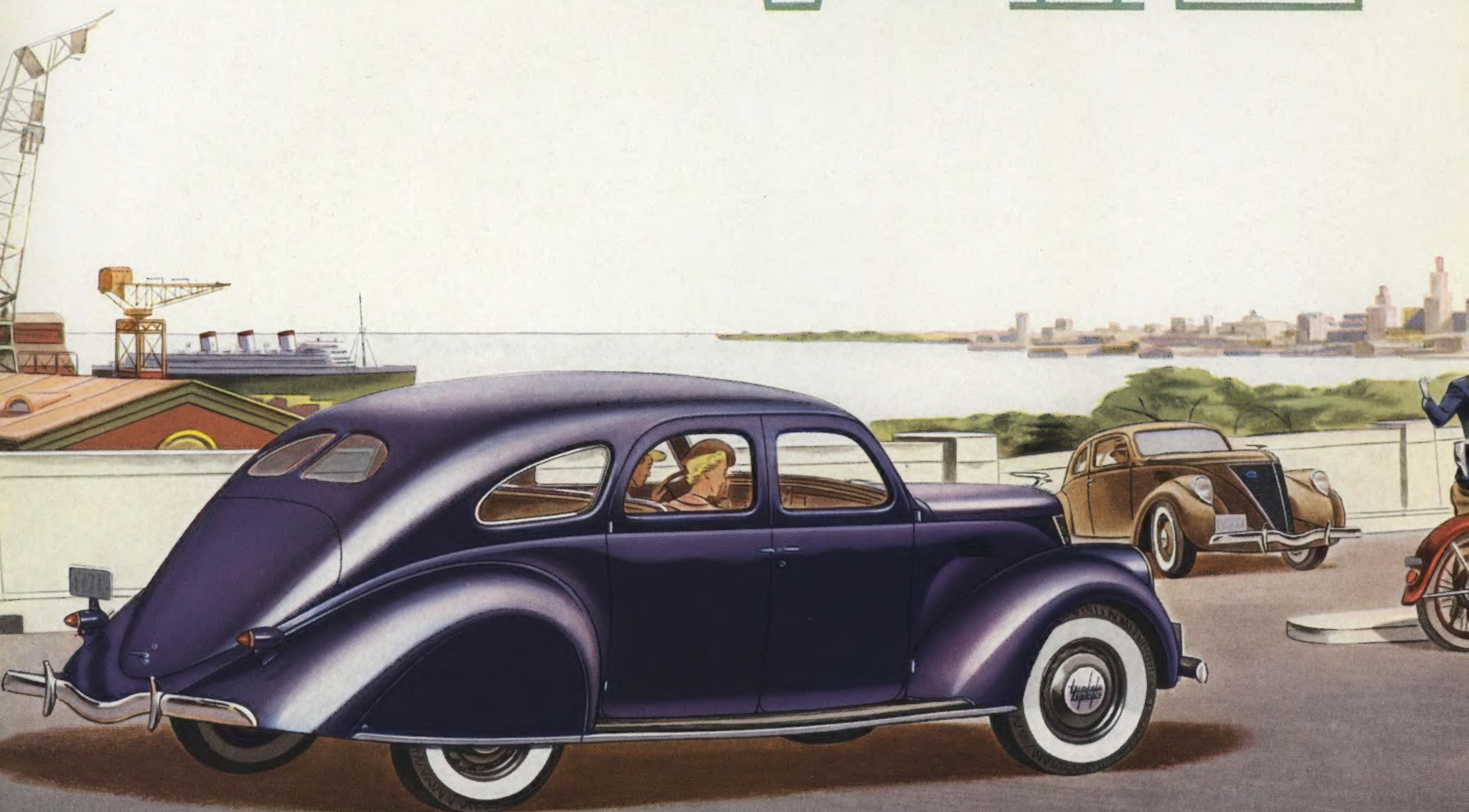
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JULY 15, 1936

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## SCHOOL NEWS...

... Notes and announcements from the schools indicate many interesting plans for autumn... and it's not too soon for parents to make their plans. For special information or advice concerning any of the schools listed on these pages, write or call Miss Marian Courtney, Director of Vogue's School Bureau, Room 1928, Graybar Building, 420 Lexington Avenue, New York City.

## New Form

The Lower School has been the object of special attention at Peddie School, in Hightstown, New Jersey, this year. In order to develop a thorough pre-preparatory course, two new forms—equivalent to the fifth grade in public-school studies—were added at the beginning of the year. The newest dormitory on the campus was designed particularly for the needs of the younger boys with social rooms, libraries, and apartments for faculty families on each floor. Moreover, the Lower School has its own

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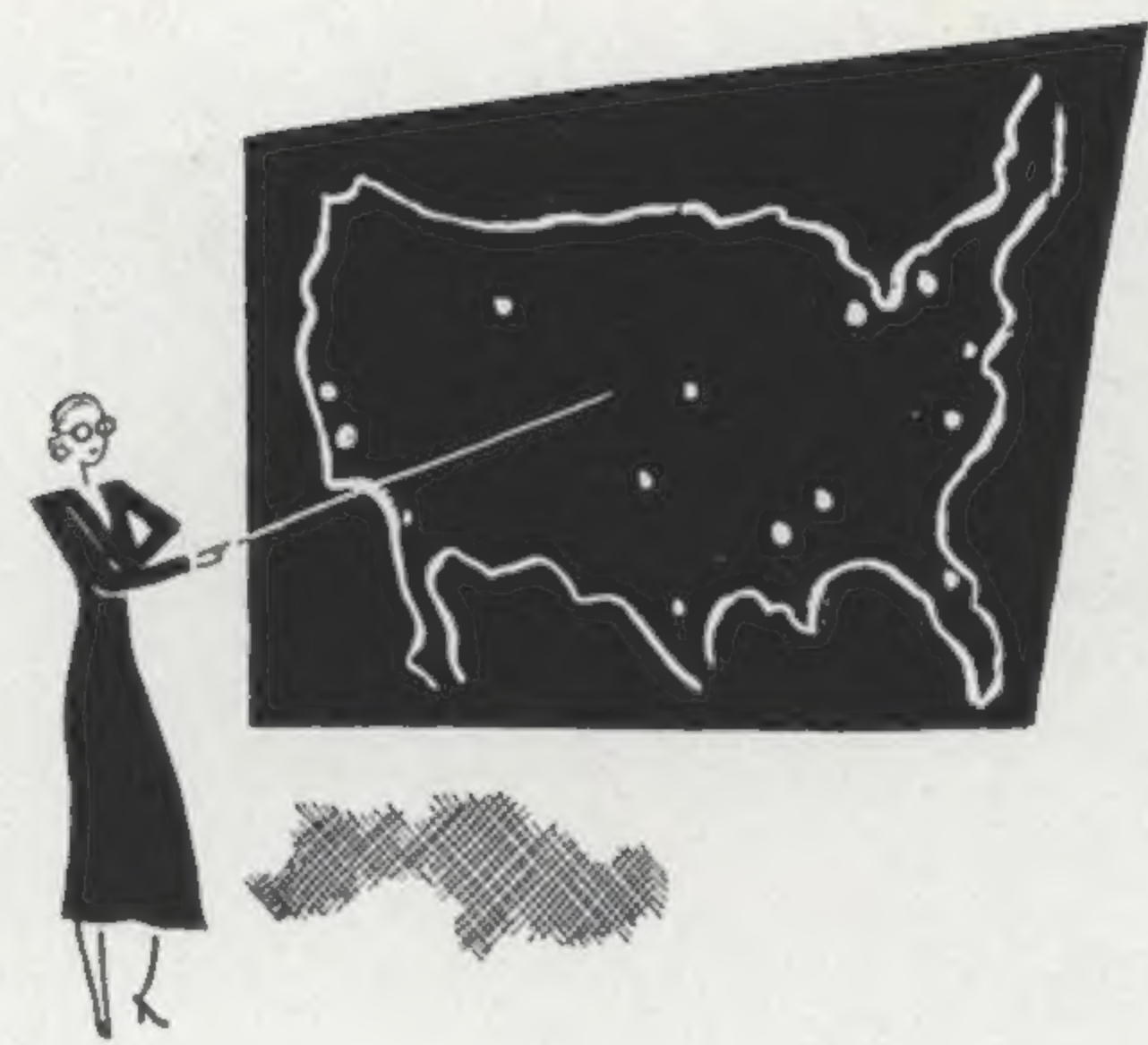
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Brantford—Nyman's, Ltd.

Brockville—Miladi Store

Cornwall—Segals Ladies' Wear

Edmonton—The T. Eaton Co., Ltd.

Fort William—Chapples, Ltd.

Galt—A. H. Appleton & Co.

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Lethbridge—L. Cameron & Co.

London—Wolf Bros., Ltd.

Montreal—Henry Morgan & Co., Ltd.

Niagara Falls—Louise Smart Shop

Ottawa—A. J. Freiman, Ltd.

Owen Sound—Royal Ladies' Wear

Peterboro—Barries, Ltd.

Quebec—Holt, Renfrew & Co., Ltd.

Sarnia—Wolf Bros., Ltd.

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New York

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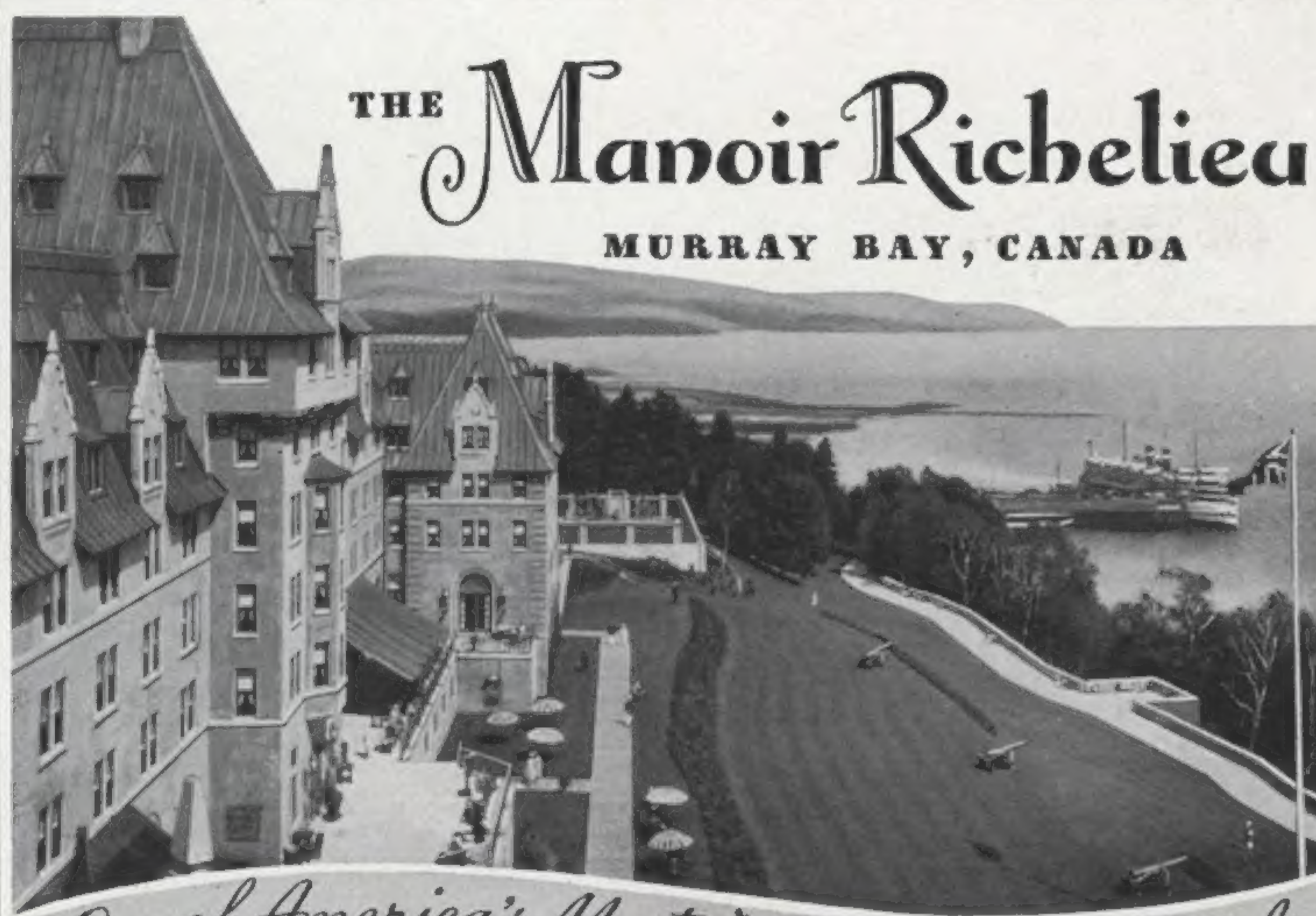
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**MAINE EXHIBITION.** Honoring the memory of a famous painter whose work is intimately associated with Prout's Neck, the Prout's Neck Association of Maine is calling back many of the paintings of Winslow Homer to his old studio for an exhibition during the last two weeks of July. The exact dates of the exhibition are July 18 to August 2 inclusive. On view will be Homer's internationally known marine oils and a collection of water colours, some never before exhibited.

**SUMMER IN THE POCONOS.** The Skytop Club, high in the Poconos at Skytop, Pennsylvania, is always a center of activity, but it offers an unusual variety of diversion during the latter part of this month. July 23, 24 and 25 are the dates of the Skytop Club Annual Tennis Tournament. A gala water carnival on Upper Skytop Lake is scheduled for July 24. And on August 1 the Lackawanna Kennel Club holds its Eleventh Annual Dog Show at Skytop. More than six hundred dogs will be shown.

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It would be a pity to let the summer slip by without visiting them all, to say nothing of the out-of-town restaurants that you can drive to on a summer evening—places in New Jersey and Westchester and Connecticut—gay little places with good food in a charming atmosphere. You'll find them listed in the Gourmet's Guide. Some of them are given on this page, but be sure not to miss the next issue—and the next, as well. One of them may tell about the very restaurant or café or bar that you have been looking for.

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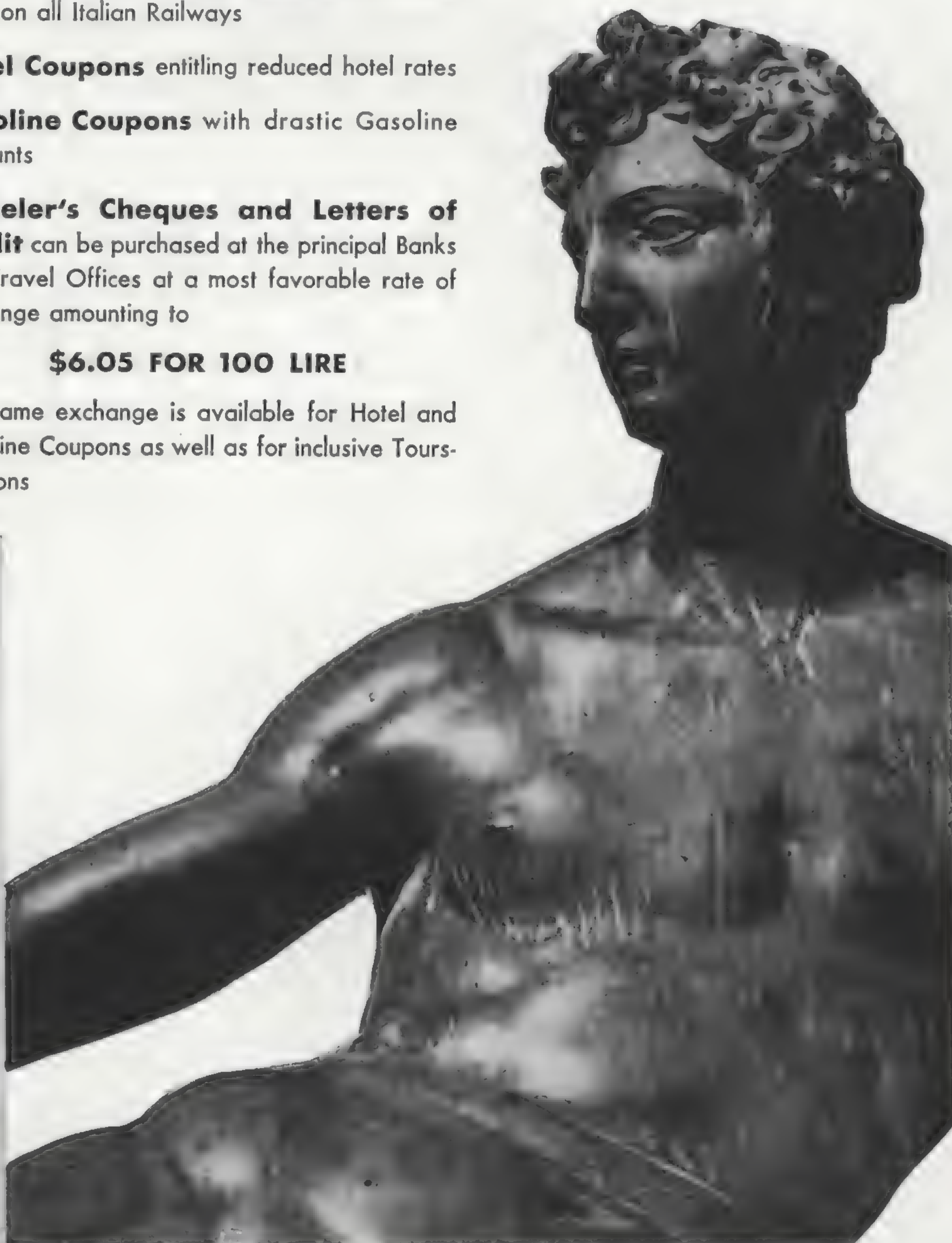
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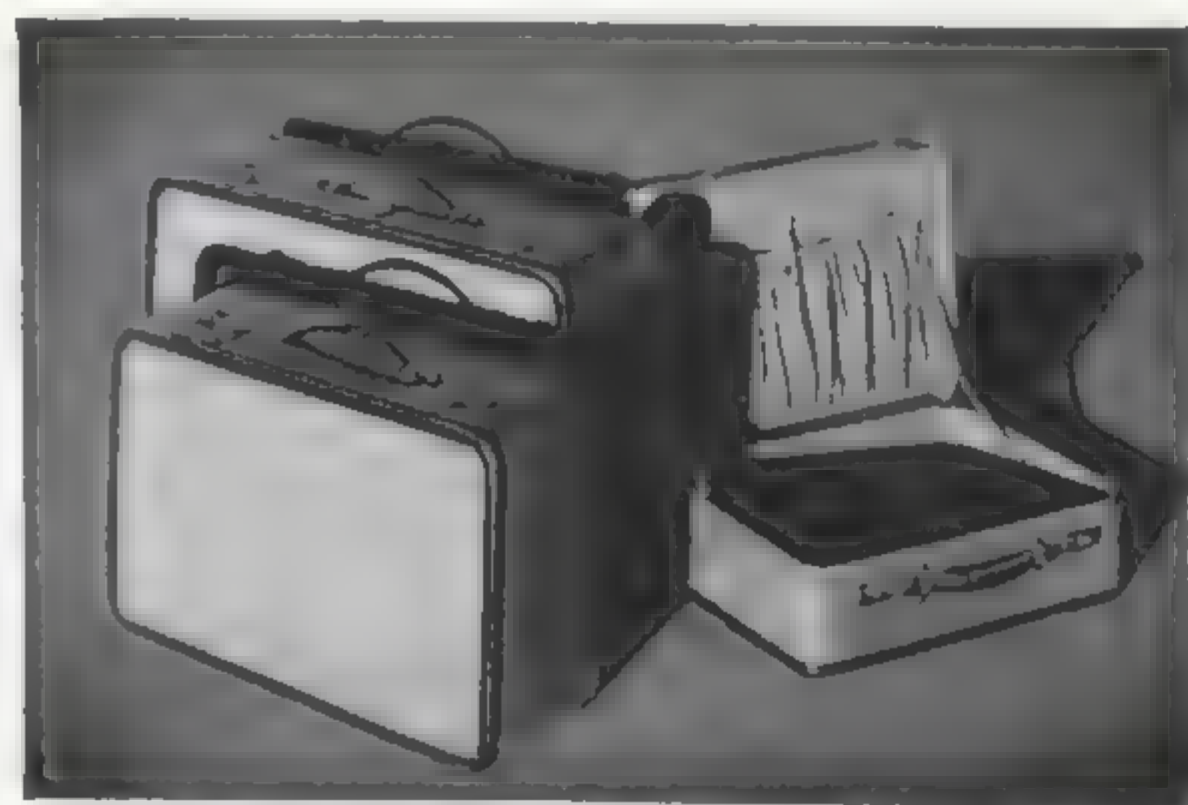
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300 pictures

277 pages

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## VOGUE COVERS THE COUNTRY



The marionette arrives in her tiny Chrysler, to meet her living duplicate

## Texas Centennial

• It seems that Texas is a hundred years old this year, and pretty proud of it, and if you happen to be, as we were, one of those uninformed Easterners who only vaguely remember that Texas is that vast state sprawled all over the southwestern portion of the U. S. A. and run by Rangers or something, it is high time you got acquainted with "the Empire that is Texas," as they put it down there.

At Dallas, you will find that Texas has put on an exposition that is a magnificent record of its progress through the last century, and done it with such taste and dignity as to set a new mark in American Fairs. It is to run through November; it will be one of the great objectives in touring this autumn, so you can get into your covered wagon and start any time.

And if you want our advice about what clothes to take, it is very simple—take as few as possible—because, you may take our word for it, there is a shop in Dallas that ranks with the very top in the country—Neiman-Marcus's. If you happen to be one of those women who are a little doubtful of their own taste, here is a shop where you might safely pick out anything blindfolded and be sure you are getting something in perfect taste—and from us this is pretty high praise. It seems there are several of these Marcuses—*père et trois fils*, not to mention Mrs. Neiman, who once was a Miss Marcus, all endowed with a love of beauty and a flair for the current chic. The members of this clever family and their staff of buyers are always to-ing, and fro-ing in the marts of the world, assembling the newest and smartest merchandise with a knowledge that has made their shop widely known as the centre of fashion in the great Southwest.

When we left New York to go down there, the *Queen Mary* had just arrived on her maiden voyage, and the bulk of her merchandise had not yet been cleared through the Customs, but, two days later, when we walked into the Neiman-Marcus shop, there were British scarfs and sweaters just off the airplane via the *Queen Mary*. That's how up-to-date they are down there!

We went to see the Fair, but we spent several happy hours in this just-to-the-right-degree air-conditioned shop and saw one of the best fashion shows we have ever seen, and we've seen them all. This one presented a "Centennial of Fashion," grouped into the periods of the six

flags that have waved over Texas in the last hundred years, and finally featured a beautiful collection of the current mode.

But for sheer enjoyment, the marionette fashion fête, which Sue Hastings is running in the little theatre of the very beautiful Chrysler Building, is something that must not be missed. These miniature mannequins sing and dance and model the newest fashions in the best musical-comedy style. The libretto is very gay, the fashions are the last-minute designs from Neiman-Marcus, and, for the final curtain, live mannequins line up with the marionettes, showing the same fashions in actual size.

A couple of hours in the Neiman-Marcus beauty shop turned us out with a rejuvenated face and as smart a coiffure as we have ever had in Paris or London. Then, wandering through the interior-decorating department, we found the best-looking bamboo chairs bound with leather and deeply and smartly cushioned. "Made in Indiana" they said, but, anyway, we ordered two of them sent at once to our Long Island terrace. And, for our tall, dark, young actress daughter, one of those good-looking deep blue printed cotton blouses, just arrived from Mexico, and a gay scarf, bag, and belt, marked discreetly with the cattle-brands of the Texas ranches—thought up by Mr. Stanley Marcus as "something in the nature of a souvenir, without being obvious and useless." Mr. Marcus is quite right; this trio of printed cotton scarf and bag, worn with a fine leather belt branded with the marks of ranches, is a good fashion first, and a smart souvenir, incidentally.

After twenty-four hours of sight-seeing, our feet seemed suddenly too large for any of our shoes, so we thought we would investigate the "British Walker" we saw advertised by Volk of Dallas. These British Walkers are exactly what first-rate walking shoes should be—made of fine leather, beautifully cut, and set upon real leather heels of medium height.

But no matter what shoes you wear, or even if you are wheeled about all day long by those nice, strong, Texas boys who pull the rickshaws, you are bound to be tired, tired, come nightfall—and here is a name and address for which we expect nothing but countless blessings. It was given to us by one of those beautiful Texas belles. "Masseuse? Sure, honey, I can send you just the best in the world." And she was, too. Evelyn A. Kennedy, 312 Oak Cliff Boulevard. Telephone: Dallas 9-5426.





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# Consommé en COSTUME

## Some like it hot

with —

Thin slices of avocado.  
Clove studded slices of  
lemon, lime or orange.  
Heinz fresh cucumber pickle.  
Match sticks of tender  
young garden carrots.  
A few green peas lightly cooked.  
Slivers of green beans.  
Julienne strips of white meat.

## Some like it cold

with —

A madcap of brook mint  
or watercress.  
Sour cream with slices of  
radishes and cubes of cucumber.  
A dash of pimiento purée and a  
touch of Heinz pepper sauce.  
Heinz India Relish—a dab on top  
—and at the bottom of the cup.  
A spoonful of whipped cream  
well-flavored with Heinz  
Tomato Ketchup.

LAZY days—heat-wavy days—call for summery foods!  
For light, beguiling consommés served often—yet each time different in appearance. So we present deft suggestions for serving Heinz consommés *en costume*—in delightful new attires that will in no way disguise their rich goodness!

For Heinz consommés are, indeed, rich. They jell themselves in your refrigerator—and they jell of their own meatiness. Nothing has been added to these sparkling, clear soups—except, of course, delicate seasonings. They're all ready to heat or chill and serve.

Our consommé is amber—a glistening brilliant amber—the clean color of stout beef stock. Heinz delicate consommé Madrilène—topaz in hue—is a clear broth masterfully blended with the purest essence of our pedigreed tomatoes!

Served hot, Heinz consommés actually cool the fevered breath of summer, as any colonel's lady in the British tropics will tell you. Chilled—jelled—they furnish a delightfully cool overture to lunch or supper.

Keep a few tins of Heinz consommés on hand at all times this season. Try—instead of the much overworked parsley sprig—a few of the simple garnishments suggested here. Their piquant tastiness will delight you, and your guests will vow that you've imported a chef for the occasion!

By

**Josephine Gibson**



(Advertisement)



# VOGUE

INCORPORATING VANITY FAIR

IS PUBLISHED TWICE A MONTH

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JULY 15, 1936

VOGUE COVERS THE COUNTRY . . . . .	12
VOGUE'S-EYE VIEW OF BOAT MANNERS . . . . .	17
THE HENLEY REGATTA . . . . .	Frontispiece
LONDON TIMES, 1936 . . . . .	19-21
BIRDS AND BUTTERFLIES . . . . .	22-23
FLOWERS ON VELVET . . . . .	24-25
TOUT PARIS ON WHEELS . . . . .	26-27
MIDSUMMER . . . . .	28-29
ANITA LOUISE . . . . .	30
CONSTANCE BENNETT . . . . .	31
NEW YORK—OFF GUARD . . . . .	32-33
RHINELANDER 4- . . . . .	34
KATHARINE HEPBURN AS "MARY OF SCOTLAND" . . . . .	35
MARINE LIFE, FROM A TO E . . . . .	36-37
LES GIRLS OF THE MUSIC HALL . . . . .	38-39
TWO OF A KIND . . . . .	40-41
INNOVATIONS FOR EVENING . . . . .	42-43
CURRENT ATTRACTIONS . . . . .	44-45
CONTINENTAL CAVIAR . . . . .	46-47
SUMMER SETS . . . . .	48-49
MANUAL LABOURERS . . . . .	50-51
"LONDON BRIDGE IS FALLING DOWN" . . . . .	52-53
PROPHETIC COATS . . . . .	54
NEW TUNIC THEMES . . . . .	55
BLACK—TO BRIDGE THE SEASONS . . . . .	56-57
SHE MAKES HER OWN . . . . .	58-59
INSPIRATIONS FOR THE SUMMER HOSTESS . . . . .	60-61
DUBLIN HORSE-SHOW . . . . .	62-63
TOO NICE TO SLEEP IN . . . . .	64-65
VOGUE'S FINDS OF THE FORTNIGHT . . . . .	66-67
SHOP-HOUND'S COOLING SYSTEM . . . . .	68
DISCOVERIES IN BEAUTY . . . . .	70
SUMMER DRINKING BOUT . . . . .	74
SCHOOL DIRECTORY . . . . .	4-5
VOGUE'S ADDRESS BOOK . . . . .	6-7
VOGUE'S TRAVELOG . . . . .	8-11
GOURMET'S GUIDE . . . . .	9
THE SHOPS OF VOGUE . . . . .	12



SWING HIGH, SWING LOW—THAT'S MOLYNEUX'S NEWEST THEME FOR HATS. HORST PHOTOGRAPHED A SHINING CRYSTALLIZATION OF IT FOR THE CURRENT COVER: A GREAT CIRCLE OF SLEEK ALICE-BLUE STRAW WITH ITS BRIM REARING HIGH IN FRONT AND CURLING AT THE EDGE—EXACTLY AS THOUGH YOU WERE HEADED INTO THE WIND; THEN SWINGING LOW OVER THE SHOULDERS. BURGUNDY RIBBON TWINES THE CROWN. BONWIT TELLER HAS THIS

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# VOGUE'S-EYE VIEW OF BOAT MANNERS

4 P.M. HORSE RACE

3 P.M.  
MOVIES  
THE EX-M  
BRAD

## NOTICE TO PASSENGERS!

REGULATIONS TO BE OBSERVED WHILE  
EMBARKING AND ON BOARD SHIP  
(ANY SHIP)

1. Don't let people you're very attached to hang around for hours saying good-bye
2. Don't condemn your fellow passengers because of the faces you see at the embarkation
3. Don't change into shorts, slacks, and halters the minute the boat leaves Quarantine
4. Don't speak to men in
  - a. Caps
  - b. Plus-fours
  - c. Sweaters with initials
5. Don't speak to women
  - a. At all
6. Don't think you have to wear your orchids to dinner every night
7. Don't cling to the outmoded custom of not dressing the first night out. If you've had time to unpack, there's no reason for not changing for dinner
8. Don't stuff yourself with crêpes Suzette, caviar, and pâté de foie gras just because they're on the bill of fare
9. Don't keep crabbing about
  - a. The customs
  - b. The rate of exchange
  - c. The Awful People
10. Don't forget that the sweeping vistas of a big liner are an ideal background for
  - a. Floral head-dresses (see page 44)
  - b. Little fur wraps (see page 45)
11. Don't ask the Captain
  - a. What time the ship docks
  - b. Whether he expects fog
  - c. If he ever gets tired of the sea
12. Don't make cock-sure pronouncements on international affairs to reporters when all they want is your picture

DECK  
ENNIS  
contest





At the Henley Regatta, punts drift on the flashing river, and gay flags clamour against the blue air





# LONDON TIMES

1936

By Sylvia Thompson

THERE is lilac in Berkeley Square . . . and the little hunchback outside of Gunter's is selling his usual gardenias to his usual ladies . . . and the suave summer sheep loiter in the green shade of St. James's Park . . . and "tulle is being worn again" . . . and romantic love is fashionable among very young people (though their elders may wear it with discretion) . . . and "Lady Rose-Red is giving a dance at 94, Belgrave Square for her daughter, Miss Rosemary Rose-Red, and her niece, Miss Lettice Cœur de Laitue."

The King is of Hearts, of Clubs, of Diamonds, and of Spades (for he is supremely the working man's friend and champion); we are all *plus Royalistes que le Roi*.

The débutantes, those Sylphides of the London season, float—an ingenuous, sweet, stately Corps de Ballet—across the lawns of Buckingham Palace, touch the hand of the King, drift and quiver on again to the strains of Chopin, of strawberry ice, of white kid gloves, of cherry pie and roses and antirrhinums.

At Epsom, for the Derby, elegant London, vulgar London, coster London, and half England from Dover to Berwick, are spilled in a basin of green grass. At Ascot, you may (once permitted to be there by the Master of the Horse at St. James's Palace) consider yourself, as Jane Austen would have said, "monstrously genteel," and be photographed wearing a tulle hat and a mackintosh.

If you are the mother of an Etonian, you will spin to Windsor on the fourth of June and eat strawberry mess with your excited and top-hatted progeny; and when the gold light is gone, and the love-in-a-mist-blue silhouette of Windsor Castle has darkened, you will stand beside him in the dark, hay-scented fields and see the sky, above those famous "playing fields," ablaze with fireworks. Meanwhile, young love may flit to May Week at Cambridge, to Eights Week at Oxford; and then whirl back again to London, half surfeited with flirtation and hock-cup and lobster mayonnaise.

At Lords, tall, slim little boys sit by portly dowagers "bosomed high," on yellow coaches: and far, far off, in the centre of that immense greenness, tiny white figures are playing minute cricket.

And at Henley, the punts drift, clamped together, on the sun-flashing river. "Regatta" is the name of this Ballet—so blue-aired, so



white-flannelled. Bronzed profiles, straw hats, picnic baskets, a myriad of little clamorous coloured flags. The "Boats" skim and rocket past, the cheering shakes the serried punts—shakes the blue air and the festive sunshine—and dies down again.

At the Opera, at Covent Garden, the boxes are filled with Faces and Forearms: gloved and glittering Forearms and Faces strangely glamorous, having the far-away bright arrogance of angels. (Do not then look for these same faces in the foyer, and meet your Blessed Damozel, tired-eyed, hard-lipped, drinking a gin-and-tonic, and scratching her head to ease her tiara, and your pale-wreathed Beatrice freckled and talking in her thin English jabber about the performance of her new Bentley.) Between the entr'actes, there are "Aïda," "Tosca," "Rigoletto"—Bellezza con-

ducting; Wagner in full and customary force, conducted by Beecham.

Afterwards, since no one has discovered any way to organize the traffic outside Covent Garden, the tiaras, the wreaths, the waistcoats, the gardenias, stand embattled under the vast dim-lit mustard-yellow portico, hoping for their cars, praying for taxis, alternately bribing, beguiling, and reviling the Olympian and indifferent Commissionnaires (who seem the only suitable mates, in London, for the "Walküre"! ). But, if you care to, you may slip out of this stampede for vehicles and find yourself the only human being beneath the gigantic shadowy arches of the market, and no other living things there but flowers. For the flower-market has a still, huge, fragrant night-life of its own, and you may walk endlessly at midnight between serried banks of sweet-pease, of carnations, of lilies, of marigolds, or portly peonies.

Fokine is with the "Ballets de Monte Carlo" at the Alhambra. "Pride and Prejudice" (with an American body, but an Austen engine, exquisitely upholstered by Rex Whistler) is at the St. James's. Dodie Smith goes on "Calling It a Day" week after week at the Globe. Max Beerbohm's "Happy Hypocrite" is being represented by Ivor Novello at His Majesty's; and the Whiteoaks family have come to London (for the season) and are overcrowding the Little Theatre. And every "To-night at 8:30," the London which has made Coward crowds to see his triple bill.

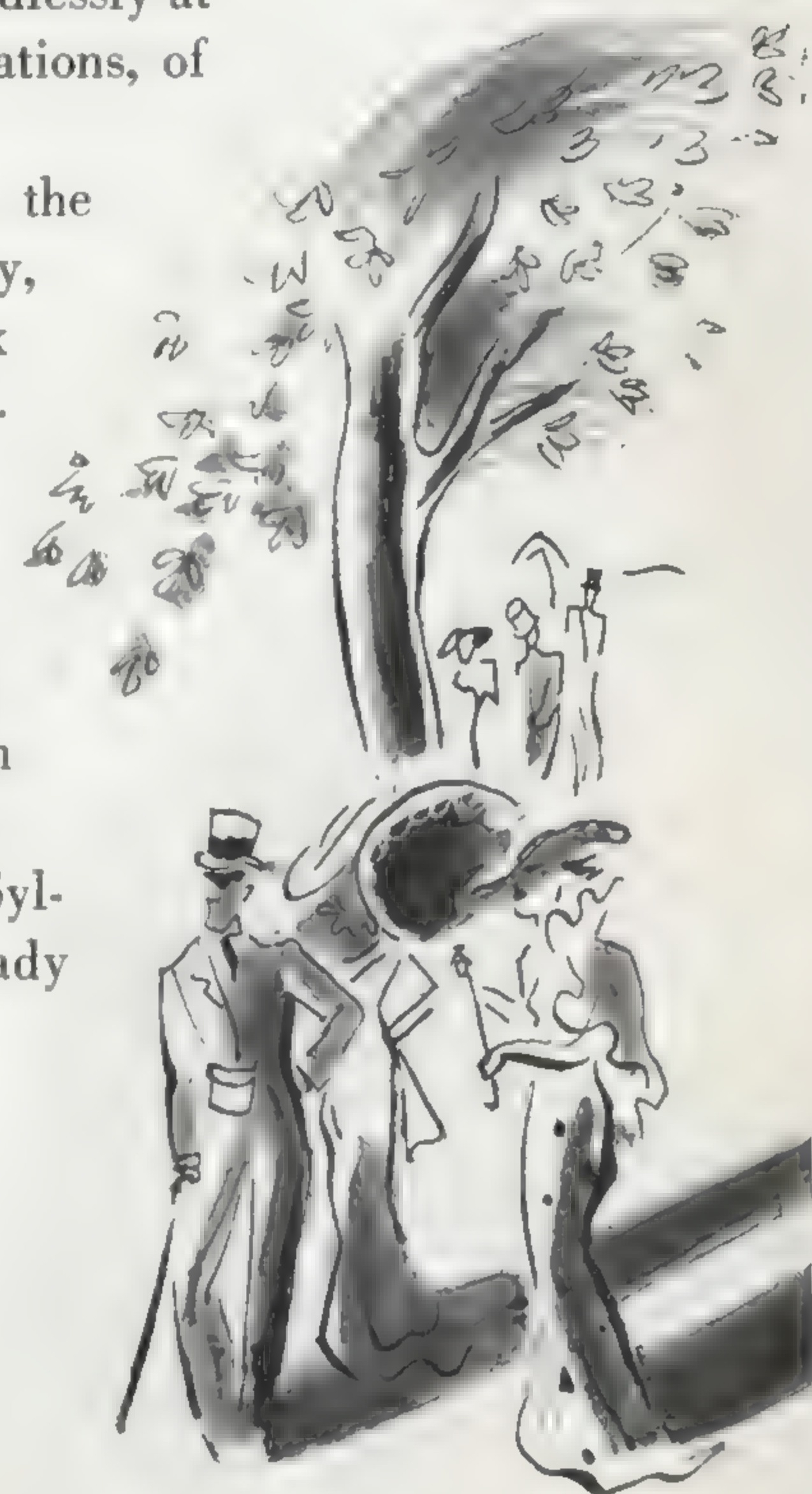
"This," says the Coward drama to them, to the Sylphides, to the dangerously-in-love young men, to Lady



At Lord's,  
far-off figures play cricket



After the Opera,  
the silent shadows of Covent Garden Market





Rose-Red, and to her daughters and all her nieces, "this is what you are like!" "So this," they murmur, enchanted but troubled, "is what we are like!" And come away slipping cloaks about them, furs about them, jerking down white waistcoats, and thinking . . . "we are wittier and more sensitive, more desperate, and more elegant in soul than we'd quite realized."

At supper at the Savoy, the smoked haddock changes its name nightly. Haddock Aïda, Haddock Don Giovanni. The eggs, too, change their tune. Œufs Pride and Prejudice, Œufs Brouillés Fokine. Tables crowd each other. Celebrities crowd each other. On a good night, you can't see the food for the stars. And the London night looks in through the plate-glass windows and, like a child passing, curious but indifferent, wonders if they are real or only diamond stars.

The Sylphides have drifted into little groups, and you may find them in fluttering, billowing groups, serene-eyed, bright-haired, with complexions like apple-blossoms, doing a *Pas de Trois*, a *Pas de Deux*, in the ballrooms of the solid, tranquil, yet festive London houses. The doors are bright and wide open; and there are red carpets across the pavements of Grosvenor Square, of Mount Street, of St. James's Square, of Portland Place.

The couples drift up and down the staircase to supper, to the garden, to the conservatories full of hydrangeas and zinnias. The hostess has stood long enough at the top of her staircase receiving, receiving . . . shaking hands and smiling and nodding, while the stream of guests comes up and up the staircase, and the butler's voice—"Sir William and Lady Rose-Red, Miss Rosemary Rose-Red"—booms on, and the band in the ballroom is playing a waltz.

The motors glide from the red carpet in Grosvenor Square to the red carpet (there is an awning there) in Portland Place. From Portland Place to the Embassy, the Berkeley, the Casino, the San Marco, the Blue Train . . .

The night is scented with lilac, with petrol, with lime-trees; and Romantic Love is very sweet and disturbing and glamorous.

And if London isn't exotic enough for you, there is Venice at the San Marco to haunt your senses. Venice haunting Piccadilly. And the Sylphides, their partners' arms around (Continued on page 80)



On the staircase, the hostess receives to the blazoning voice of her butler



At Ascot. horses, tulle, mackintoshes



Pale pink wings—they look for all the world like dove wings—curve softly around Miss Mary Taylor's head, making an extremely ornamental head-dress for dinner or the theatre. Co-starring with it—Vionnet's black chiffon dinner-dress with a full skirt and angelic sleeves shirred into points. Hat and dress from Hattie Carnegie; I. Magnin, California







CECIL BEATON

## Birds and butterflies

A flock of butterflies—synthetic little creatures of blue feathers—clusters on the top of this flippant visor of brown tulle. As a foil for such frivolity, the dress is decidedly sophisticated: of coarse brown net, slim in front, a flaring flange behind, and a train. Hat and dress from Bergdorf Goodman. All the jewels on both pages from Udall and Ballou









## FLOWERS ON VELVET

Bright flowers on black velvet. Here's a new answer to the half-summer, half-autumn hat—a gay and refreshing way to rally your sheer black dress for little restaurant dinners on late August evenings. First: a tiny pill-box with dangling-stemmed geraniums; Bergdorf Goodman. Second: a poppy-speared sailor, pitched over the eye; from Bergdorf Goodman. Last: Talbot's towering witch's-crowned hat, topped by a pair of flighty red-and-white Cellophane flowers. Hattie Carnegie; and I. Magnin, California





VLADIMIR AND WANDA HOROWITZ AND GREGOR PIATIGORSKY

IT ALL began during the taxi strike in Paris—when Edouard Bourdet, undaunted by the transportation tie-up, bicycled in full dress to the Opéra. Immediately, the fever spread, and now half the town are cyclomaniacs. The young set pedal through the Bois to Longchamp; the more timorous take to the safety of the woods. Chantilly, Rambouillet, Ermenonville, and Fontainebleau are overrun with men and women walking their bicycles up the hills—and coasting down. The humble bicycle shops in the country are coining money renting wheels at fabulous prices. Any one who has a country house has to fill the stables with wheels to please week-end guests. And the roads headed to Austria or the Riviera are dotted with tandems.

You can trust the French to think up new clothes for their new sport. Princesse Jean-Louis de Faucigny-Lucinge turns out in a small boy's grey flannel suit: knee-length shorts, high silk socks, sandals, and—Gallic inconsistency—a magnificent Cartier lapel-watch of sapphires. Comtesse de Castéja wears a white Talbot sailor and a neat suit and looks like a prim provincial in her Sunday best. Madame Marcel Rochas goes for long week-end rides in grey flannel shorts and a silk blouse. Madame Alfred Fabre-Luce likes knickers—Heim's brown linen ones. Madame Guy Mortier wears Knizé's beige suède shorts, a flannel jacket, and green Tyrolian shoes. Mademoiselle Jeanne-Marie La Caze likes white flannel knickers and a brown cashmere sweater (Bessé's costume); Madame Alain Raoul-Duval, a white linen culotte (Marcel Dhorme's), hand-sewed in navy-blue. And Edouard Bourdet—speeding past the Étoile—wears a Homburg!

## TOUT PARIS ON WHEELS



ON A BICYCLE BUILT FOR TWO—PRINCESSE JEAN-LOUIS DE FAUCIGNY-LUCINGE BEHIND JACQUES FÉVRIER

KITROSSER



COMTESSE DE CASTÉJA, VICTOR H. GRANDPIERRE





SCHALL

PEDALLING THROUGH THE BOIS: MADAME GUY MORTIER, MADEMOISELLE JEANNE-MARIE LA CAZE, MADAME ALAIN RAOUL-DUVAL



EDOUARD BOURDET, WHO STARTED IT ALL



MADAME ALFRED FABRE-LUCE



MADAME MARCEL ROCHAS—EXHAUSTED



# MIDSUMMER

For these tropic haze-hung days, a field of dresses made for loafing: Top: Piguet's red-and-white linen beach dress, open to the sun above the waist in back when the bolero isn't worn. Bally's linen sandals. Right: Lanvin's white piqué dress with square pockets and buttons galore; Diego's white box sandals; and, flung on the grass, Legroux's white Panama hat, trimmed with two spikes of heavy-headed lilacs. First, opposite: Two from Molyneux—his crêpe de Chine dress, spattered with triangles in red, green, and yellow like the bodice bows; and his white Panama hat. With them, beige box sandals from Enzel. Upper right, opposite: Heim's bolero dress of brown-and-white ribbed piqué, decked with brown string bouquets; worn with Legroux's gigantic natural coloured leghorn hat and Diego's white box sandals. Extreme lower right: Olga Rosen's hand-knitted dress, yellow-and-white striped; a knitted wool band to hold the hair; Bally's linen sandals













NELSON

CONSTANCE BENNETT has chosen for herself this dress and cape of pewter-grey chiffon. All but the bodice is crushed into a thousand tiny pleats. Binding the waist is a mediaeval girdle of silver kid. (Salon Moderne, Saks-Fifth Avenue)

ANITA LOUISE, surrounded by a drifting dress of white Sanforized organdie: young, fresh, and summery. Over it goes an elbow-length cape, trimmed like the dress with tiers of appliquéd organdie, cut in big and little scallops. (Jay-Thorpe)





MRS. HARRISON WILLIAMS, MR. HARRY PAYNE BINGHAM, MR. HARRISON WILLIAMS, AND COUNTESS EDITH DI ZOPPOLA

CECIL BEATON



TEA AT "OAK POINT"

MR. AND MRS. WILLIAM S. PALEY





# NEW YORK -OFF GUARD

BY CECIL BEATON



GRAND DUCHESS MARIE AND NICOLAS NABOKOFF



MISS LOUISE ISELIN



JEAN COCTEAU

FOR an Englishman who has been a frequent, but always a winter visitor, New York is a surprise in the summertime. It is an entirely different city, and the changes that take place between March and June, though the explanations are obvious, are startling. The same people lead different lives. Their voices are quieter, and they relax to such an extent that even snobs are less snobbish and know entirely different people from those in winter.

Among an infinitesimally small group of important people, a new code prevails. In the same streets, where in January some people are too self-conscious to carry a parcel, an old lady stands in the shade of a shop-window awning, knitting. Miss Mary Taylor goes for an outing on a bicycle and then, exchanging her bicycle for the fishing-rod of an urchin, is delighted to catch a tiddler before pedaling off home. Mrs. Thomas Shevlin appears at a night-club in a cart-wheel hat, which is thrown as a quoit from table to table. At a ball to celebrate a marriage anniversary, the quite unabashed Mr. and Mrs. Jay O'Brien come from the country in tennis kit.

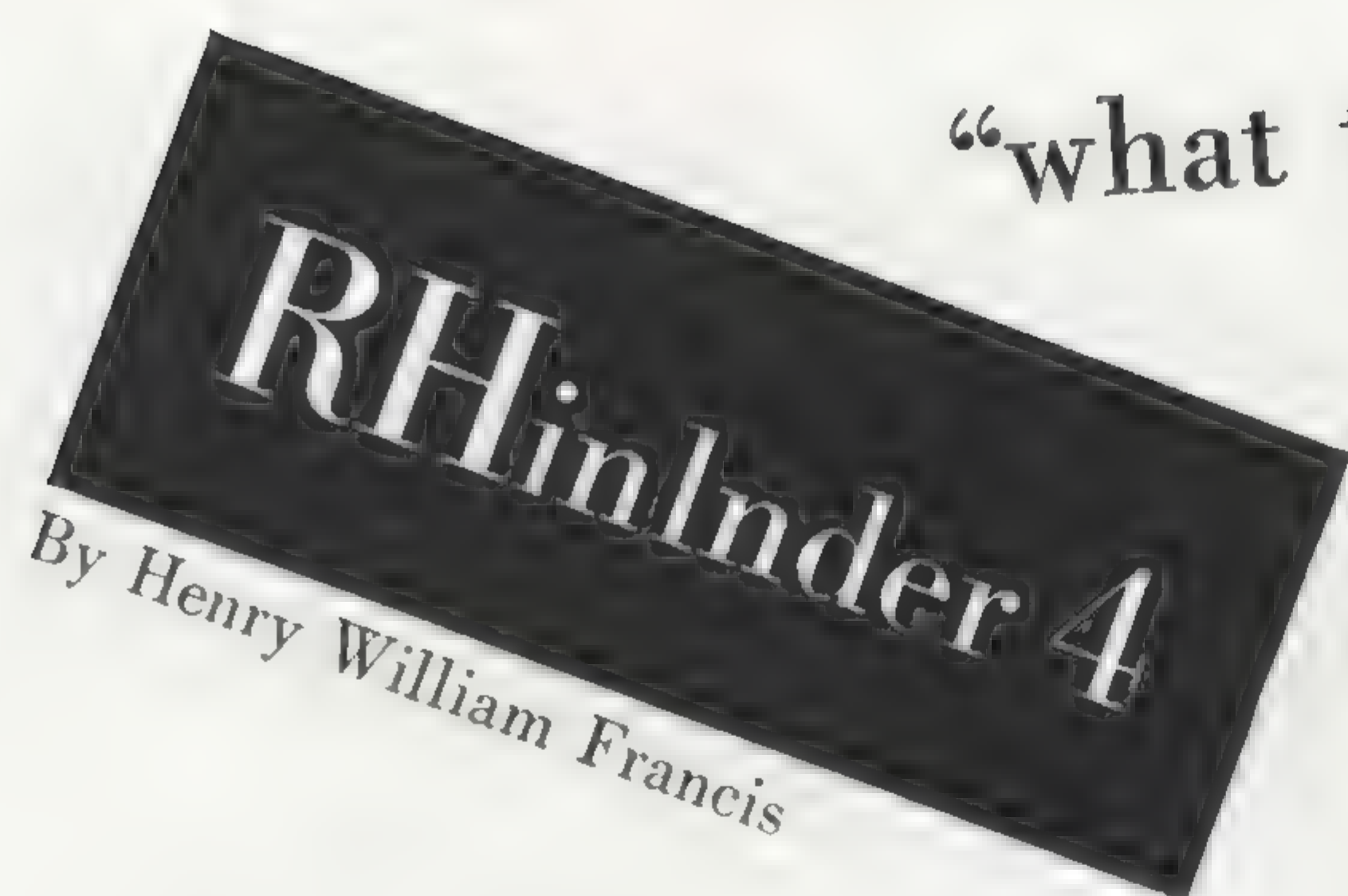
In England, where the climate varies comparatively little, people do not change their habits much, clothes and complexions looking much the same throughout the year. But here, Mrs. Nannie Tiffany, in printed chiffon, and Prince Obolensky, sunburned to a chestnut colour, appear at first glimpse to be in fancy dress. On Long Island, there are big parties, the atmosphere is less vibrant, little effort is made on the part of the guests, and the conversation is always gossip. "Well, do you think she'll marry him, or don't you think she cares about that?" There are undulating masses of blossom, but on Long Island, however beau-

tifully planned a certain park may be, the impression is that the next owner may wish to, and can alter, the entire formation. There is no personality of foundation in this countryside. Long Island itself has little visage. Time is spent around the pools, and there is nothing so universally impersonal as a swimming pool.

This summer, Jean Cocteau, the poet, visited New York. Never before has he been known to leave his hotel rooms in Paris or Marseilles. As essentially part of France as Mussolini and Principessa Jane San Faustino are of Italy, Hitler of Berlin, and Ray Bolger of America, he was here on his Jules Verne trip around the world in eighty days, and it was the greatest joy to make summer discoveries with this extraordinary creature. From a box, never have the callous strip teasers at Minsky's burlesque been more appreciated than by us. From a high stool in a drug store, we bought chocolate malteds, patent cigarette lighters, and tropical hats. In the Automat, for a nickel, blackberries and cream were loosed from their glass prison, and the poet declared that to eat such food at so little cost, to buy gardenias for ten cents, was an elegance unknown outside of China.

The visit with him to Coney Island was as exciting as a visit to a town in an Oriental fairy-tale, with its minarets of jewels, a pearl-and-diamond scene of electric wheels and baroque wooden horses. Wherever Jean Cocteau goes, objects in his presence take on the aspect of his creation. That night, the waxwork figures might have been especially designed for him, and the photographers' booths with their rambed arbours and moonbeams seemed to be awaiting his arrival.





“what the telephone

has done

to mankind”

**b**ritish poise rarely shook so perceptibly under test as recently when a gentleman in London telephoned Buckingham Palace and, without preliminary, was answered by King Edward. When the royal voice suddenly burst through the blue, the gentleman, by confession, was quite bowled over. The world, apprised of the incident by flash bulletin, ascribed the gentleman's dither to the democracy of the royal action. But English kings have week-ended with swineherds, walked barefoot on Kentish roads, bought hot potatoes from East End hawkers, eaten jam out of cans in Belgian dugouts, and shown their democracy in a thousand ways without causing the slightest commotion at Boodle's or the lift of an eyebrow at the Athenæum.

The action of King Edward in addressing him personally could not have been responsible for the gentleman's loss of aplomb. Had His Majesty merely popped out and cheerio-ed from a Carmarthen coal-pit, a heritage of Anglo-Saxon sang-froid would not have let the gentleman down. But, when the gentleman heard the disembodied voice of Edward the Eighth coming over a copper wire, he wasn't quite himself.

**f**ew of us would be; relatively few of the globe's inhabitants are capable of complete personal normalcy at the telephone even when democracy, instead of royalty, is at the other end of the wire. Of all the mechanical aids to modern living, the telephone seems to oppose the greatest difficulty to easy, unruffled mastery—the greatest strain on the personality. The far more complicated technique of automobile operation is acquired readily by the average person who, within a short time, can maintain, even in emergencies, a normal, unflustered demeanour behind the wheel. Increasing thousands are learning to control airplanes and their egos at the same time and are doing very well at it. Only the telephone seems to defy us. One puts a little of one's personality into a rubber transmitter, and it goes round and round and frequently comes out in a perfectly unrecognizable condition.

The telephone companies say it's our fault; that one gets out of a telephone exactly what one puts into it. For half a century, since telephone service was inaugurated in the United States, those companies have been spending thousands trying to teach us how to cultivate “The Voice with a Smile” and be our best at the telephone. Just talk naturally, they say. Be yourself. It's easy.

Oh, is it? Well, why can't Einstein do it? Why is Bernard Shaw so terrible at it? Why do bright beings such as Aldous Huxley and John Maynard Keynes go so completely so-so at the tinkle of a phone bell?

Pick up one in suave, well-bred Britain, and ten to one you'll be assailed with: “Are you there? I say, are you there?”—a horrid question with the obvious inference that perhaps you are not quite there or only half there and one which no Britisher, no matter what his suspicion, ever would put to you in the flesh. *Mais, qui êtes vous?* (Continued on page 78)

**Katharine Hepburn**, this time, is Mary Stuart of the three husbands and the impulsiveness of a kitten, who was caught so disastrously in an unequal tug-without-war, with Elizabeth, Queen of England. Taken from Maxwell Anderson's magnificent blank verse drama, the film, which will be shown soon, was directed by John Ford. At the moment, Miss Hepburn is involved in her new movie, “Portrait of a Rebel.” When that is finished, she will return to the stage to do “Jane Eyre” for The Theatre Guild





BRUEHL-BOURGES PHOTOGRAPH • CONDÉ NAST ENGRAVINGS

Katharine Hepburn as “Mary of Scotland”





MARINE LIFE, FROM A TO E: IN WHICH, IF YOUR EYESIGHT IS KEEN AND YOUR PERCEPTION KEENER, YOU CAN DISCOVER THE PLEASURES, PASSIONS, AND PRIVACIES OF A GREAT LINER'S





ENORMOUS HUMAN CARGO, FROM THE GILDED PATTERNS OF FIRST-CLASS, TO THE MORE CONGESTED BONHOMMIE OF THOSE DEEP DOWN IN TOURIST AND THIRD-CLASS, WITH A SPECIAL PEEP AT THE CREW.









COSMO SILEO

## LES GIRLS OF THE MUSIC HALL

THIRTY-SIX pairs of long, young, pretty American-girl legs arrange themselves in a straight line far up the Music Hall stage. Holding the straightness of that line so true it might be surveyed and yet offer no smallest wavelet for correction, they advance toward the audience, kicking as one. Thirty-six kicks find the same invisible plane, hit it, and find it unerringly again. The Rockette routine once more has confounded, by the vitality, ease, and mechanical perfection of its execution, the Music Hall's audience of six thousand.

It has also slightly irritated the twenty-eight girls who make up the Music Hall Ballet Corps, who had previously been the surging petals of a rose. Sometimes, a Ballet girl gets to wondering what for all her years of classical ballet training and the graceful little things she does, up against that Rockette straight-line flash. Meanwhile, the Rockettes have scampered off to their dressing-rooms to await the next show, which will also be the next time they show those stuck-up Ballet Corps girls just which Music Hall troupe it is that has what it takes to bring down the house.

The Rockettes and the Ballet Corps, so enthusiasts say, are the dancingest girls in all history, for, besides rehearsing, they play four shows a day, five even, when business is terrific. There are Ballet Corps girls and Rockettes who have been doing just that for rather a long time. They get days off, four days a month grouped all together. Each Monday, ten Rockettes return from their outing, eight Ballet girls come back from vacation—time spent in good wholesome physical exercise. On their days off, Rockettes and Ballet girls alike rush to go swimming, golfing, riding in the park, dancing—but not in the same party. Some of these Amazons of endurance even grow fat, spreading out across the hips and thighs just like stenographers. But, unlike stenographers, when that happens, they're out.

It takes a certain kind of girl to make the grade at the Music Hall, a very special kind to be a Rockette, a just as special—but different—kind to

be a member of the Ballet Corps. The Rockette is a happy child; the Ballet girl, a smouldering temperament. The Rockette is slim, straight up and down; she's five foot five, weighs one hundred and sixteen; she's short-waisted, long-legged (the higher to kick). If she wears a brassière, it's because all the girls are doing it, not from necessity.

The Ballet girl is shorter, smaller-waisted, curvier. Her ears may be pierced for earrings, she fancies the exotic, there may be a crucifix round her neck, she needs her brassière. When she was a little child at ballet school, Pavlowa was her ideal. Pavlowa it still is, but now she dreams of the day Ballet Director Florence Rogge shall choose her for a solo, and her name shall go on the program, and, out front, there shall be a spotter for a new musical, or maybe even a movie-talent scout. Meanwhile, she improves her mind, considers her personality, ponders its flowering, reads books.

The Rockette, on the other hand, knows straight off, accepts it, that never, never can she step out of line. She prays only to be a good Rockette, one of thirty-six who move as one, so precisely as one that nobody must realize, save by the span of their line, that the Rockettes are really thirty-six people. A Rockette is proud to shed her own personality in order to acquire the mass personality of the troupe. It's the team, always the team. No stars with the Rockettes. The greater her own anonymity, the greater the glory of the troupe.

So in their two dressing-rooms, when one Rockette wants a window open, all the Rockettes want the window open. All the Rockettes play "Monopoly" one week, all the Rockettes crochet daisy-stitch sweaters the next, knit bathing-trunks the next, make rag rugs the next. All the Rockettes adore Leslie Howard, admire Irene Dunne, yearn for Robert Taylor (five times a week, there are movie previews in the Music Hall private projection-room to keep these cloistered girls au courant), but their strongest group-emotion is idolatry for their director, Russell Markert. (Continued on page 72)

BY CECILIA AGER





## TWO OF A KIND

Dressing alike is fun—not only for twins or brothers and sisters, but for mother and child. Behold these attractive family likenesses. Mrs. Jay F. Carlisle, junior, and Jay Carlisle, third, swinging the gate in identical navy-blue corduroy overalls (from Best). Left, Mrs. William C. Chanler and her small daughter, Evie Rogers, echoing each other with black Austrian sweaters (from Lanz of Salzburg)





Left: Merloyd Ludington and her mother, Mrs. Nicholas S. Ludington, in blue linen dresses, belted with embroidered cotton, that are so classic and simple they lose not a whit of chic by adaptation. (Salon Moderne, Saks-Fifth Avenue.)  
Below: Mrs. Rodman Wanamaker, second, and her daughter, Minnie, wear Lanz dirndls of blue-and-white cotton, true Tyrolian down to the bands on the aprons











## INNOVATIONS FOR EVENING

• Every now and then, there appears in Paris some eventful little dress that gives you an inkling of what's ahead. Above is one. A Schiaparelli. Offhand, you might glibly call it Directoire. It is, but far-seeing eyes will see more than that. They'll see that new chest decoration of beaded roses, that calculatingly simple slip of black velvet, that high, unbelted waist marked only by a two-inch tuck—and they'll draw conclusions that beads, chest decoration, and slips are signs of the future. And they'll be so right . . . so right

- Opposite are two Mainbochers—two delightful departures from the smug old scheme of things. The first is an evening wrap that covers one arm with a sleeve and the other with a cape. Very revolutionary and very effective. It's of black velvet, edged with silver fox
- The same one-sided idea is carried out in the black satin evening sheath. A net sleeve over one arm, and a net cape over the other. The bunch of roses and delphinium looks as if it had just won a prize for best arrangement at a flower show. Bergdorf Goodman imported this





• Eyes first to that sterling silver make-up case into which the young lady is gazing here. It's the latest luxury to put on your dressing-table—a glorified vanity-box that's completely equipped with all the beauty necessities: bottles, cold-cream and powder containers, brush, comb, mirror, jewel-case, et al. Tiffany and Company made it as well as all the jewels that the girl wears. The other attractions: a flattering head-dress of full-blown roses and a Chanel black net evening dress; both from Henri Bendel. The coiffure is by Emile of Fifty-Sixth Street

## CURRENT ATTRACTIONS



- A grey baby lamb jacket to wear between seasons—see those cleverly rounded shoulders! It's from Jaeckel, who, by the way, has a shop now in Los Angeles, as well as in New York. Felt hat from Knox
- Far right: Under that glamorous veil on Mrs. Julien Chaqueneau's head is a fascinating head-dress of feather flowers flanked by long green feathers; from Bergdorf Goodman



- Far left: A parasol in two shades of blue linen casting its shade over a neat little dress of blue crêpe—entirely pleated; from Henri Bendel
- Left: Anita Louise wearing a white straw turban decorated—not with flowers—but with bows of red, white, and blue straw; from Lilly Daché. Her short-sleeved knitted jacket looks like straw, but is made of Tchac yarn; from Bill and Hunter



- Right: Yvonne Carette dyed this fox cape a beautifully soft shade of grey-blue—the exact same tone of the pleated chiffon evening dress, with which it co-stars. It's an ideal ensemble to wear on a ship
- Tiny bunches of delicate arbutus make this enchanting coronet, which is fixed squarely on the head with pale pink bands; Henri Bendel. Hair arranged by Charles Bock



NELSON





Earrings gleam from every lovely ear in Paris. Above, Boivin's coil of dull gold rope, clipped inside the ear. A diamond flower with its leaf far below the lobe. And a spray of gun-metal leaves stemming half-way up the ear

Mainbocher thrusts a single, long-stemmed rose through the belt of a black crêpe dress, shirred over the bust. On a printed crêpe dinner-dress, he shears off the front of the skirt at the shins; lets the back fall to the floor

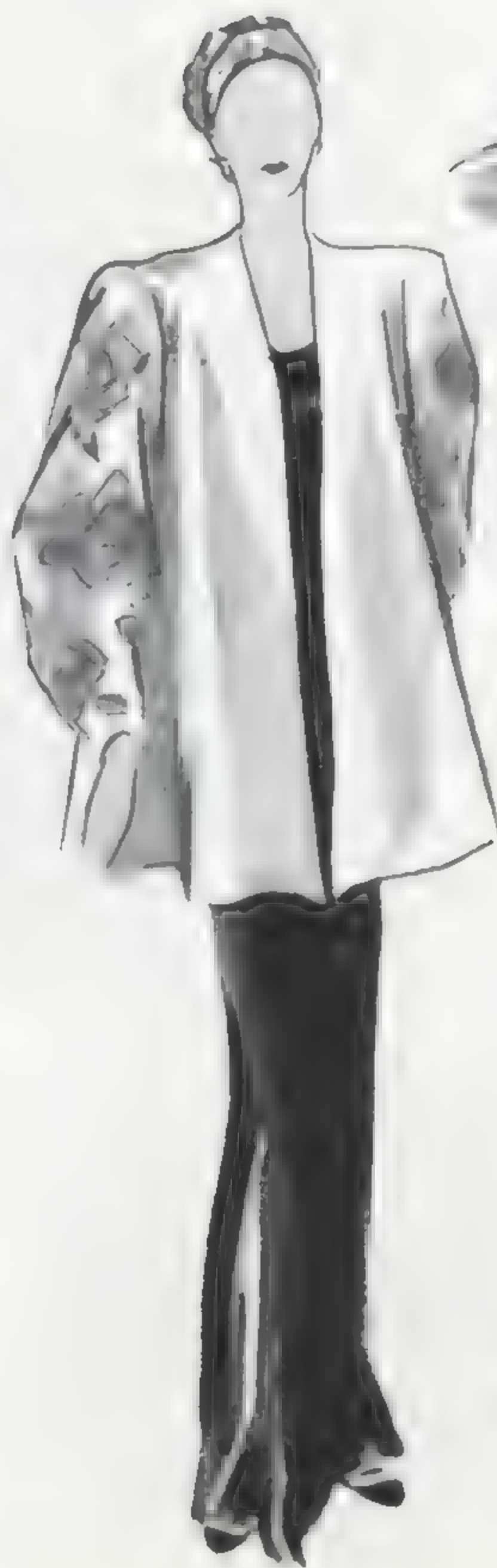
Feather head-dresses to make you as ornamental as an Edwardian beauty. A whisk of black aigrettes, held on by ruby velvet ribbon. And a shining skull-cap of black paillettes, winged with red and violet feather fantasies

Schiaparelli, with her fine light hand, fastens a black wool suit with a row of skittish royal-blue velvet bows. On a white crêpe evening coat, paints flowers on the sleeves. And for a blue wool coat, cuts a waist-band to form a vest

Mainbocher



*Continental  
Caviar*



Schiaparelli





Marcel Rochas



Molyneux

Molyneux's lei of full-blown peonies, worn like a banner to border the off-shoulder décolletage of an evening dress. And his white crêpe gown, printed with huge bunches of violets so true they might have come out of a florist's box

Marcel Rochas, for the evening, streams from your shoulders a short full cape of band after band of brilliant chiffon. Or plants violets thickly over the bolero of a dinner-dress. Or clumps pansies, like toreador epaulets, on a dinner-suit

Chanel—decks you with flowers from head to foot. Over your forehead, a bunch of roses. On your bosom, another bouquet. On violet chiffon, anemones to match those in your hair. On an evening slipper appliquéd print flowers

Mainbocher—flies satin streamers from evening shoulders; tacks a sheaf of delphinium spears—mile-long stems and all—on a printed crêpe negligé worn over a sheer slip; recruits striped bands to make a crossed collar and sash



Chanel

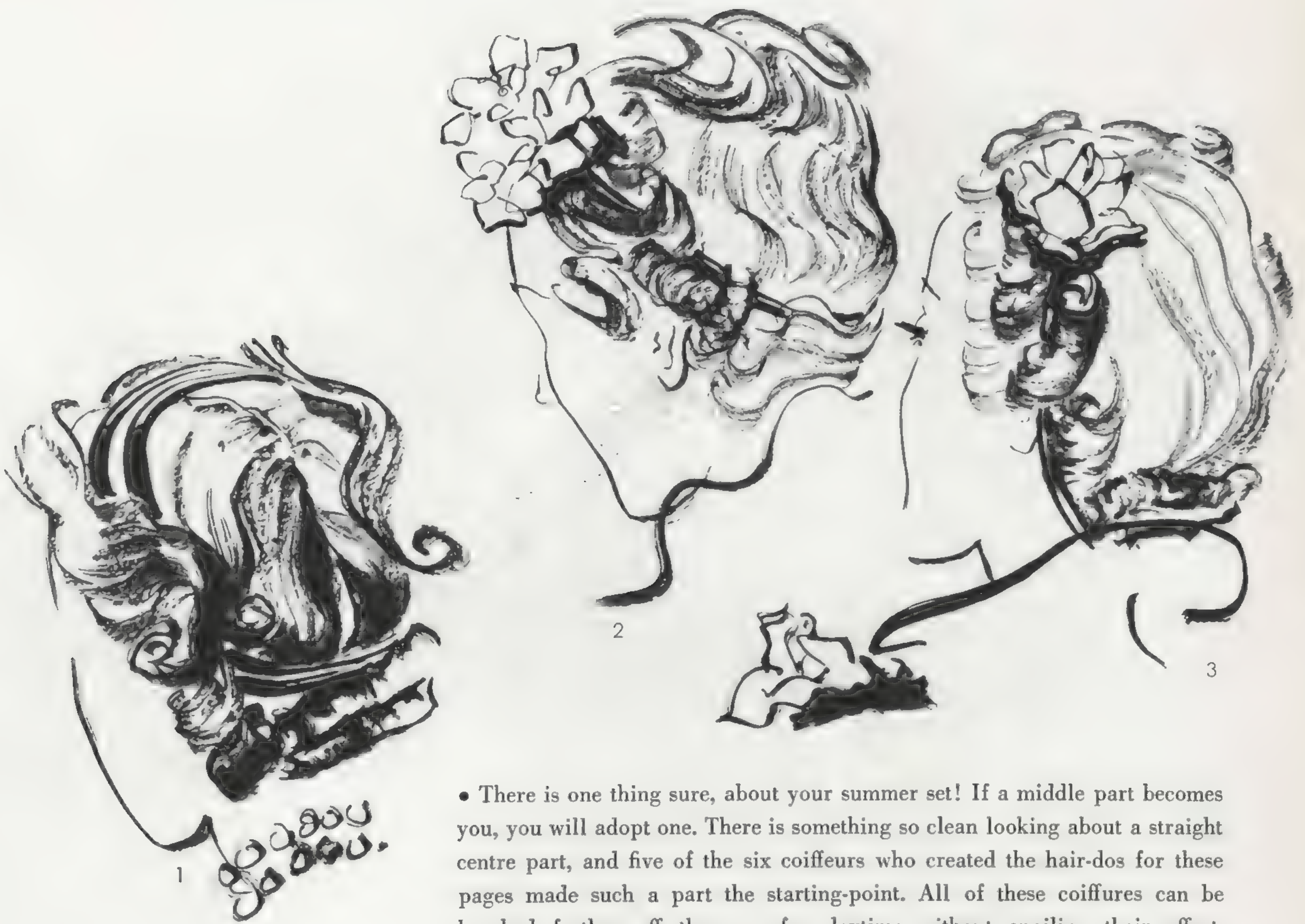


Mainbocher









- There is one thing sure, about your summer set! If a middle part becomes you, you will adopt one. There is something so clean looking about a straight centre part, and five of the six coiffeurs who created the hair-dos for these pages made such a part the starting-point. All of these coiffures can be brushed farther off the ears for daytime without spoiling their effect.
- 1. Emile of the Barbizon waves the sides back off the brow, then brings the hair slightly forward again. The side-concealed bandeau is amusing.
- 2. Gladys McCune curls two short front pieces away from the part and brings a brief swirl trimly across the back. A bunch of violets may adorn one side.
- 3. Herman Bosch completely circles the head with soft curls, turned up in back. A long-stemmed rose can be pulled through the curls for evening.

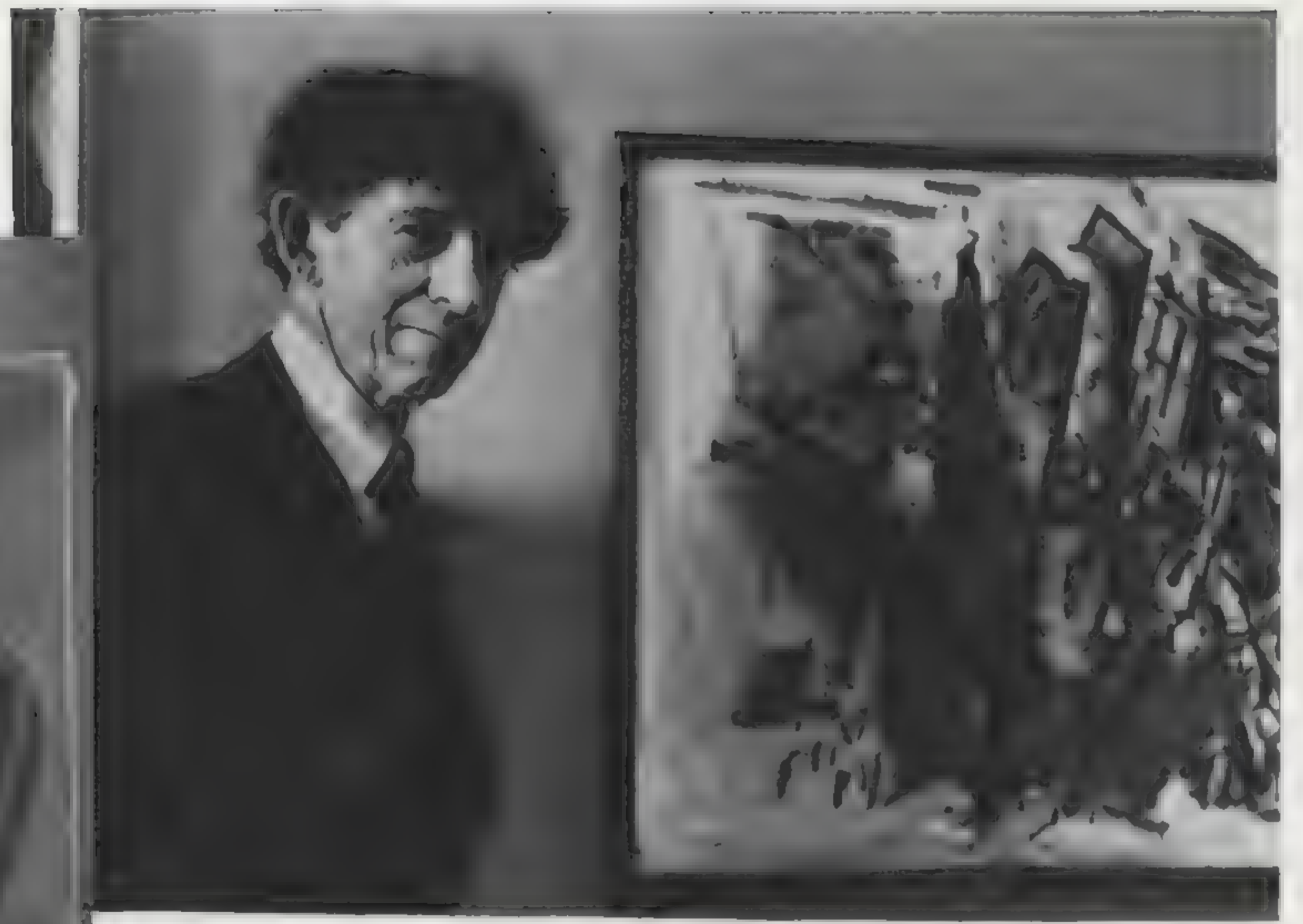
## SUMMER SETS

- Those other important summer sets—lips and finger-nails—seem to divide themselves into three categories, as demonstrated on the facing page—rusty shades as a complement for tan; light, clear reds on fair faces; and warm, deeper reds for café-au-lait skins. The “swatches” are actual cosmetics.
- A. For the fair girl—Dorothy Gray’s Scarlet lipstick and Iridescent Blue shadow; Peggy Sage’s Tomato polish; coiffure by Fred the Hair Stylist.
- B. For the sun-tan damsel—Cutex’s meticulously matched Rust lipstick and polish; Dorothy Gray’s Green shadow; Michael of the Waldorf coiffure.
- C. For the café-au-lait charmer (opposite page, at the right)—Primrose House’s brand-new Bandana lipstick, a warm, true red, and Violet eye shadow; Peggy Sage’s Imperial Red polish; coiffure by Charles of the Ritz.





YASUO KUNIYOSHI



JOHN MARIN



HENRY VARNUM POOR



REGINALD MARSH





PAUL HANSEN

EUGENE SPEICHER



GUY PÈNE DU BOIS



ALEXANDER BROOK

... IN AMERICAN ART

## MANUAL LABOURERS

These vigorous men, alike only in that they are Americans, are some of the artists who have shot American art into gallery head-lines in the last few years. (Some of their paintings either have been or are being published in colour in *Vogue-Vanity Fair*.) Over on the opposite page is Kuniyoshi, whose paintings, with their preposterous figures and their immaculately neat strokes, have added a beautiful and comic touch to innumerable exhibitions. Marin is immediately identified with water-colours and Maine, although his etchings and oils hang in some of the finest collections. By now, those water-colours, with their specific knowledge of Maine, have developed a shorthand of their own, with triangles for trees and jagged lines for swift water. Completely different are the canvases of Marsh. He is absorbed in human figures, sprawling in mass arrangements, in the ripe life of circuses and beaches. When away from his famed ceramics and his delicate oils, Poor, these days, does strong murals for the Department of Justice Building in Washington. Pène du Bois, combining a caustic eye with caustic colours, does paintings with a genre touch, while Brook does children gently, adults exuberantly, opulently, frequently pricking his canvases with caricature. Gentleness, powerfully organized, pervades the work of Speicher, who invests everything he does with human dignity.



# "London bridge is falling down"



STRAWBERRIES AND CREAM: MRS. ROBERT BENSON'S PARTY AT WALPOLE HOUSE FOR HER GRANDCHILDREN

SILVIA SAUNDERS



A QUARTET OF YOUNG GUESTS IN LINE FOR THE SLIDE



A FLAGGED WALK LEADS TO THE ITALIAN TEMPLE





SLIDING ON THE LAWN OF WALPOLE HOUSE, WHICH WAS BUILT BY CHARLES II. IN 1662

ENGLISH children begin their social careers even before they have begun their education, for there is no greater social arbiter in England than a child's nurse. In fact, in this day and generation, it is the English "nanny" who holds the social order together. She is the last stronghold of snobbery, the firm upholder of class distinction.

The story is told of a nanny who was one day suddenly taken ill in the park; a taxi was summoned, she was sent home, and, once she had handed the children over into their mother's keeping, she collapsed. But before she sank into a coma, she explained that the nanny of one titled lady had fetched the taxi, while the nanny of an equally eminent lady had taken charge of the prams. In short, she had saved the honour of the family.

When the child is about six months old, its social career begins. One afternoon, instead of going straight home from the park, nanny takes her gurgling infant to tea with another gurgling infant. Obviously, this amuses the nannies more than it does the babies, but it is the first step; and, by the time the child is about four years old, life is an absolute social whirl.

Mrs. Robert Benson always gives a party in June for her many grandchildren, at Walpole House, her lovely place on the river at Chiswick. (It was at one of her parties that all the pictures on these pages were taken.) In June, the garden is at the height of its beauty; tea is spread under tall, shady trees, the branches are aflour with coloured balloons, and on the lawn are a slide

and a toy merry-go-round, without which no garden-party would be complete. The slide, especially, has become an established favourite. Little guests, in a continuous stream, climb up the ladder, slide down, roll over on the mattress, pick themselves up, and start all over again. Among the enthusiastic sliders at Walpole House last year were Sheila and Lorna Macintosh, daughters of Mr. and Mrs. Alistair Macintosh; William Wallace, son of Captain and Mrs. Euan Wallace; Leslie Nast, daughter of Mrs. Rex Benson; Lady Alexandra Metcalfe's son, David Patrick Metcalfe; and Mark Birley, son of Mr. Oswald Birley, the painter. To this party grown-ups are also invited, which is unusual; for, unless they are giving the party, the mothers don't often appear.

Around Christmas time (and also toward the end of the London season), the children's parties begin in earnest, and a tremendous number of them are given every day right on into January. (Interspersed with these festivities are the Christmas pantomimes, the annual production of *Peter Pan*, and the Circus at Olympia.) For these events, the drawing-rooms are partially stripped of furniture and rugs, and beves of little girls and boys scamper and slide along the parquet floors. The little girls are dressed in simple frocks of velvet, taffeta, or organdie; the little boys wear white sailor suits, or inimitably smart Eton jackets, or—if they are Scotch—kilts.

Children's parties begin around half-past three, and generally there is no organized entertainment until after tea. (Continued on page 79)





Mainbocher's two significant day coats: the first of black wool, cut straight and full and trimmed with velvet, over a mat crêpe dress. The second, his flare-skirted coat of navy-blue wool: fuller by far in back than in front; its rib-hugging bodice shy of a collar and bound by a jersey sash (Milgrim)

## PROPHETIC COATS





## NEW TUNIC THEMES

Alix's new tunic-jacket (left) of black crêpe with revers, peplum, and velvet front cut in one. Velvet-topped crêpe dress (Salon Moderne, Saks-Fifth Avenue). Maggy Rouff's down-in-front, up-in-back tunic that adds inches to your height. It's of black wool, astrakhan-banded, and worn over a slim, slit skirt (Russeks)





Black, satisfying as ever, to bolster the summer and bridge the seasons. Above: Black wool, short, full-skirted. Felt hat. Milgrim; Neiman-Marcus; I. Magnin, California

Black satin for this end-of-summer, start-of-autumn dress. That wide, gored skirt is new. So is the conical crown of the satin hat. Milgrim; Neiman-Marcus; I. Magnin, California





## BLACK-TO BRIDGE THE SEASONS

The lance-slim silhouette that's coming back. Here it's in black satin, trimmed with reversed strips. Bonwit Teller; Marshall Field; Neiman-Marcus. Velvet hat; Bonwit Teller

Black satin, cut into the autumn's outstanding outline: a full tunic; slim skirt; tight sleeves without shoulder fullness. Bonwit Teller; Marshall Field; and Neiman-Marcus





ENSEMBLE NO. S-3777

## SHE MAKES HER OWN

No stranger to Vogue readers is the lovely lady above. She is Mrs. William T. Wetmore, who has posed in many of the smartest costumes shown on our pages. This time, however, she is brightening this and the opposite page with dresses that she herself has made from Vogue designs. It is not a noble experiment on her part, for practically all of the clothes she wears in private life she makes herself from Vogue's Designs for Dressmaking. Here, she is wearing some of the costumes, made within the past few months from designs which were so far in the vanguard of fashion that even now they have some of the best lines of the current mode.

Mrs. Wetmore uses a design intelligently—not only in actually constructing the costume, but in adapting it so that it is individually becoming. For instance, she adds a frill of exquisite lace to Frock S-3820 (opposite) and gives it the tone of a couturier's masterpiece. She makes the tunic-jacket of the ensemble above do double duty by putting it over a black skirt for cocktails (right). And she never fails to recognize that good accessories are invaluable supports to a dress.



## designs for dressmaking

Evening Ensemble No. S-3777—Left: For daylight dining and dancing, this three-piece paragon. The blouse and tunic-jacket come off to leave a formal evening dress. Designed for sizes 14 to 20; 32 to 40

Ensemble No. S-3777—Right: Only the tunic-jacket of the ensemble is used for this cocktail costume. It has the flare of the newest tunics and is worn over a separate skirt. Designed for sizes 14 to 20; 32 to 40

Frock No. S-3820—That soft frilled neck-line will make you look fragile and crisp at lunch. The skirt is wrapped, and the kimono sleeves have a smitch of shirring. Designed for sizes 14 to 20; 32 to 40

NELSON



FROCK NO. S-3820



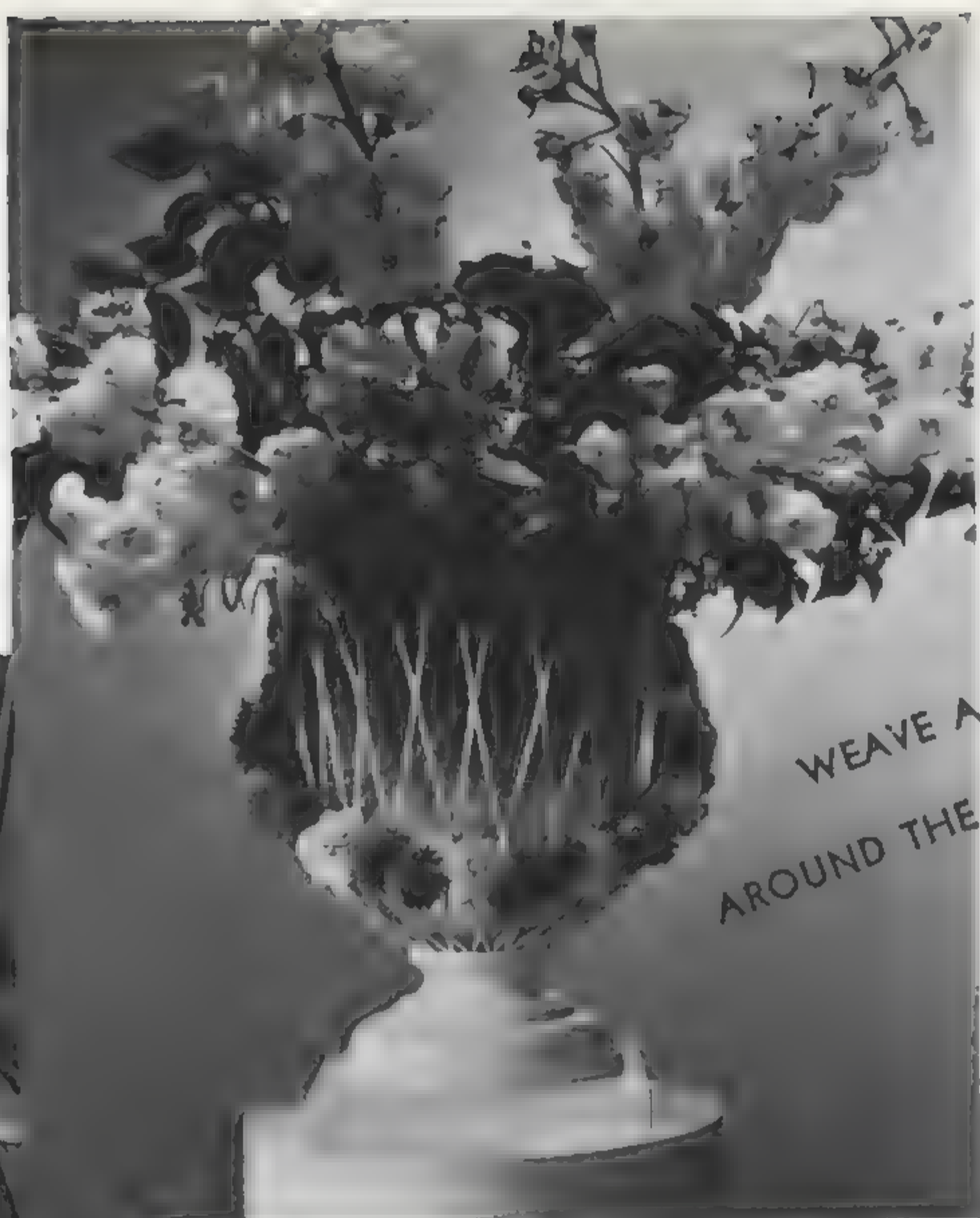
ENSEMBLE NO. S-3777

BACK VIEWS OF THESE MODELS ON PAGE 76

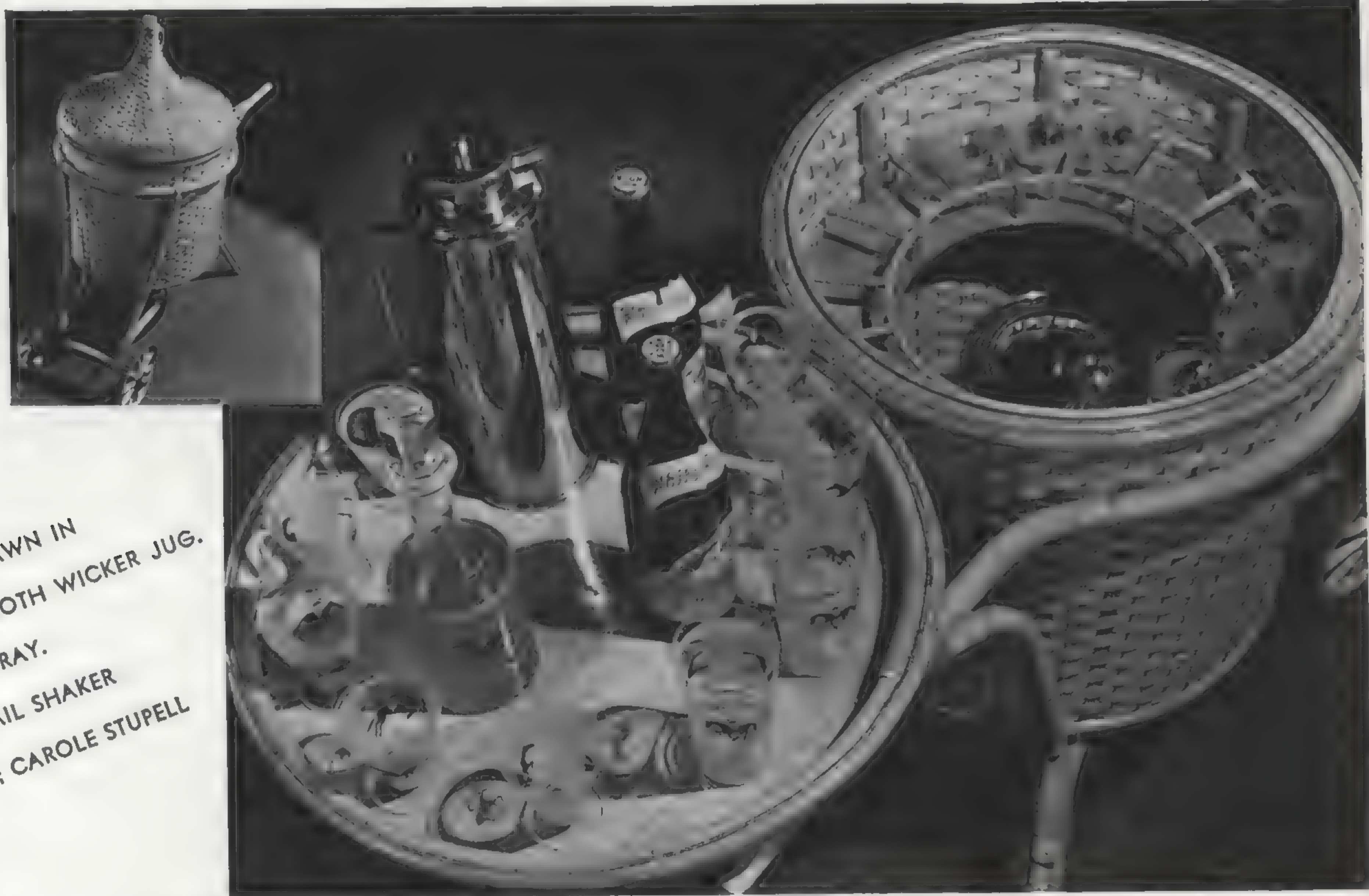




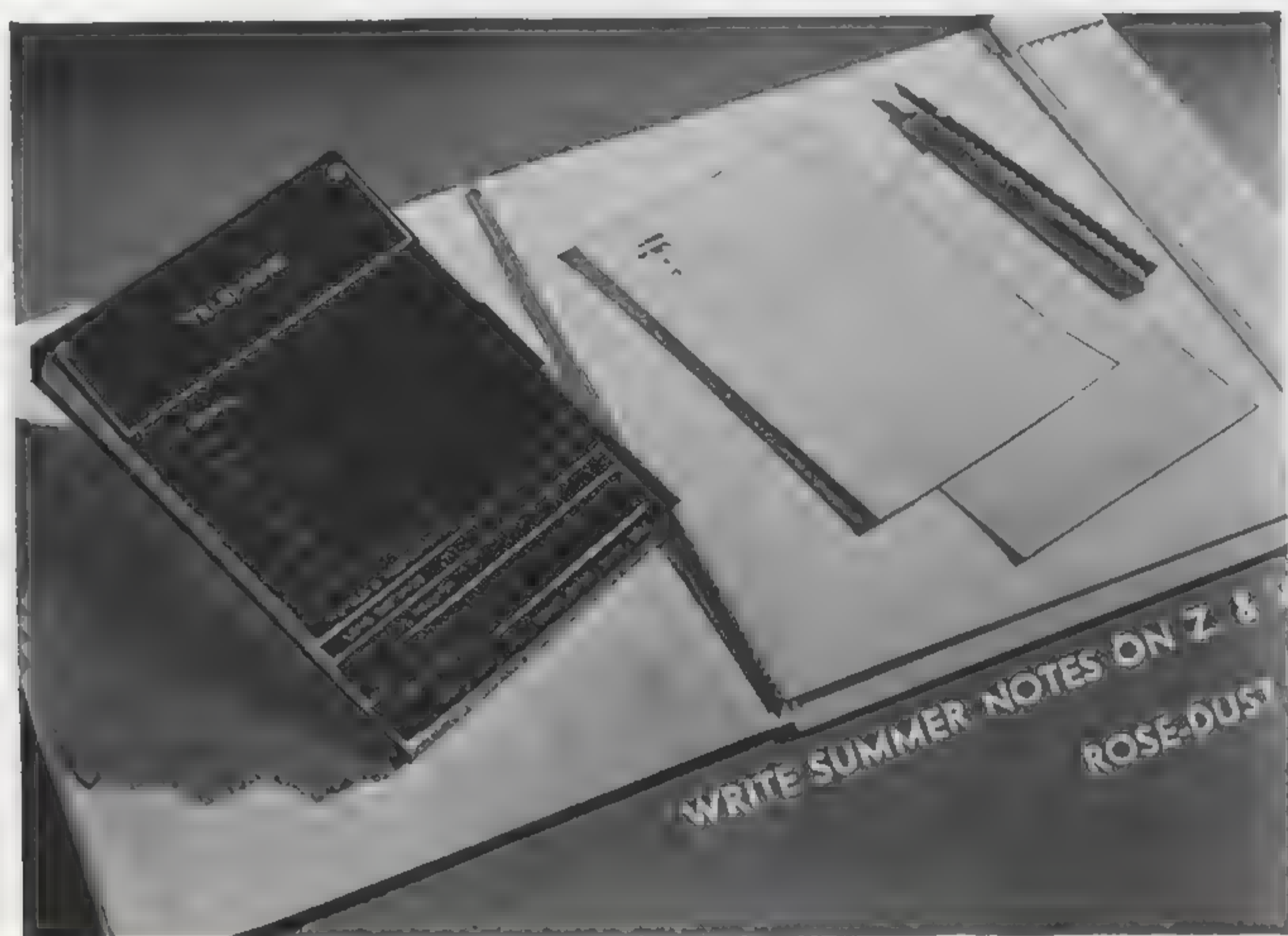
RECRUIT MEXICAN DUST-PANS FOR POP-CORN OR PARCHED CORN.  
THEY'RE FROM FRED LEIGHTON.  
BASQUE LINEN TABLE-CLOTH; MOSSE



WEAVE A GARLAND OF YOUR OWN GARDEN FLOWERS  
AROUND THE OUTSIDE OF COLWELL'S HANDSOME WHITE  
WIRE URN WHEN YOU HAVE A PARTY



WHEEL DRINKS OUT ON THE LAWN IN  
THIS MAMMOTH WICKER JUG.  
THE TOP, WHEN OPEN, IS A TRAY.  
THE THERMOS COCKTAIL SHAKER  
KEEPS DRINKS ICY; CAROLE STUPELL



WRITE SUMMER NOTES ON Z & W. M. CRANE'S  
NOTE-PAPER; BERGDORF GOODMAN.  
BRITISH TELEPHONE BOOK; ALICE MARKS.  
CRYSTAL-SIDED PAD; CAROLE STUPELL





PUT CIGARETTES IN HUMBLE GLASS KITCHEN  
JARS: HAMMACHER SCHLEMMER  
WHITE IRON CHAIR: RUBY ROSS WOOD



MAKE INTERNATIONAL'S PLATTER DO DOUBLE DUTY  
WITH FRUIT AND FLOWERS OR MEAT AND VEGETABLES.  
PLATTER AND CHERRY BOWL FROM BETTY JUNGER

# INSPIRATIONS FOR THE SUMMER HOSTESS

BAKE FISH IN THESE CLAM-SHAPED DISHES  
SERVE CAVIAR IN MOTHER-OF-PEARL SHELLS  
KNIVES TO MATCH. ALL FROM ALICE MARKS







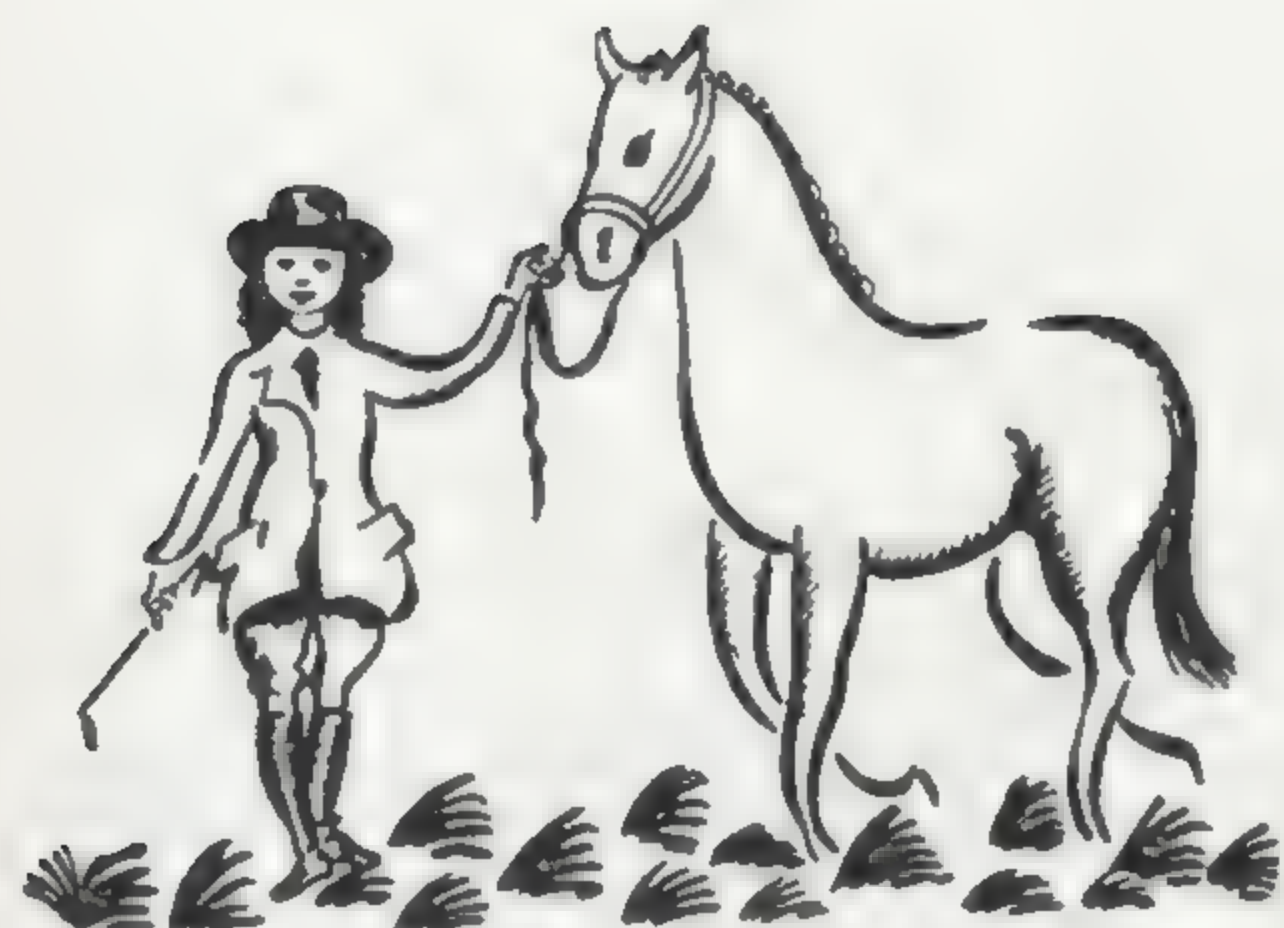
# DUBLIN HORSE-SHOW

*by Pamela Hinkson*

**A**LL the roads of Irish life have led this way, you realize at the gates of the Royal Dublin Society's Show grounds on an August day. That Irish social life which has the horse as its key, and as its centre, has been working up to this ever since last year when the Show ended.

Such lovely roads these have been, for you as for the horses, green under your feet and under theirs. Wind and rain against your face, winter and spring twilights, and the deep, indescribable content of a jog home after a perfect hunting-day. Is there any sound in the world so friendly as the sound of a horse's hoofs turning homeward to the welcome of the stable; with the lighted door and the fire and tea beside it, for his rider? And what occupation, what pleasure shared, can so make for firm and lasting friendship as riding and hunting?

All that comes to Ballsbridge for this summer week, and with it the light and the colour of the Irish scene as though some one had gone out with a palette and caught the shades and dabbed them onto it joyously. The colour of March days—last, precious, hunting-days, with lambs in the fields and violets in the hedges. Horses galloping, lovely shining beauty of line and life. And Point to Points on some course framed in bog and mountain, the moving black lake of the crowds and the gay blue, yellow, and scarlet of the riders' silks lifted like flags. Fairyhouse, Punchestown—milestones on the road to the Show.







DRAWINGS BY DE MOLAS



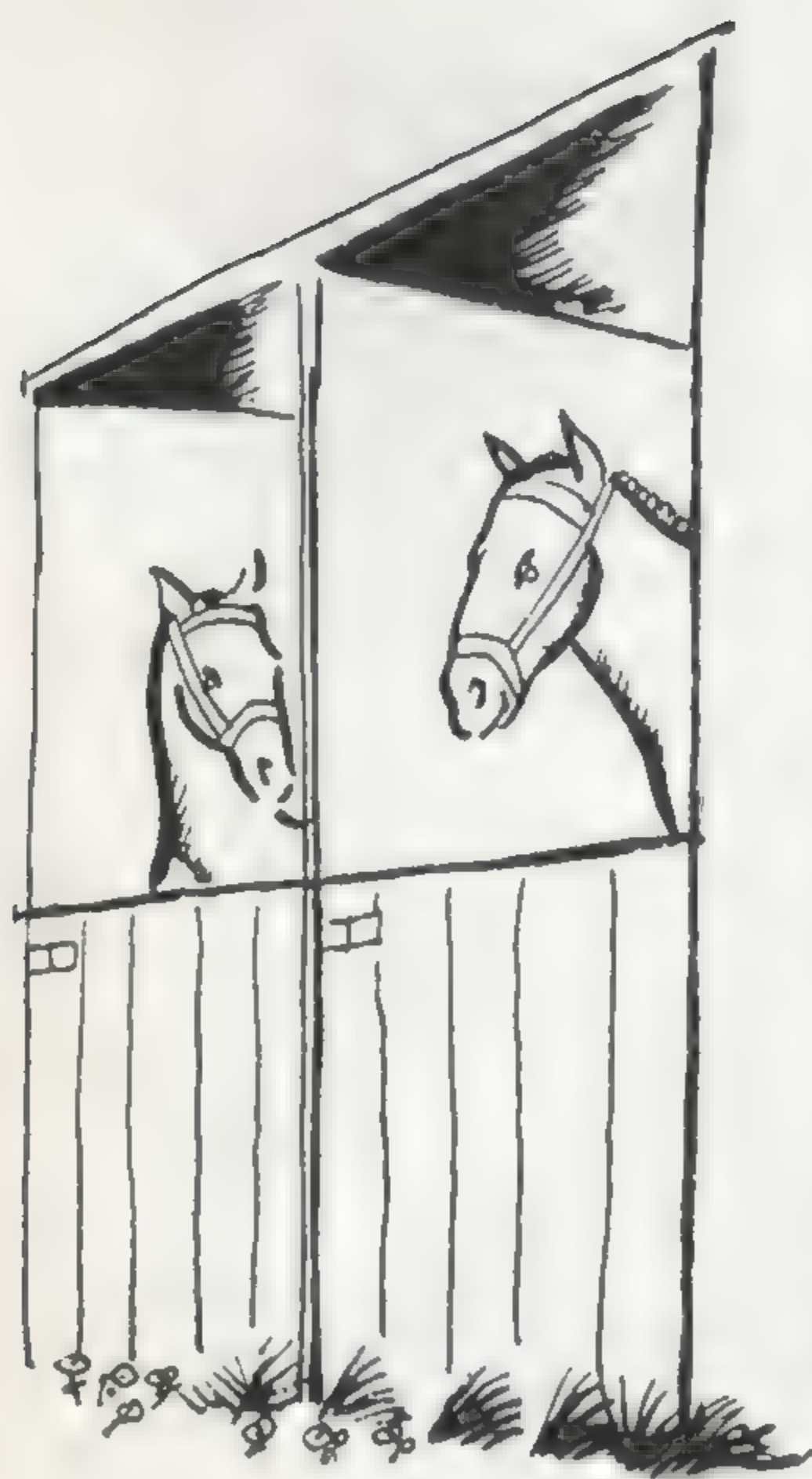
Sometimes it goes further back for you. There may be a future Grand National winner (there have been three, of recent years, purchased at Ballsbridge for moderate sums), eating his oats in one of the boxes in the long hall, only turning his head casually to glance at the men and women who pass. Men and women, here, take second place, and he knows that. Or a young horse that you first saw as a foal beside his mother in a green Kildare field may fetch a price of which his owner never dreamed in those days. There are the wise horsy men and women—appropriately dressed in tweeds and leggings—deep and mysterious with their knowledge, saying nothing and showing nothing, passing up and down between the boxes, or leaning on the rail of the ring—leaning and sitting and thinking for a long time, before they give the magic sign, or drop out the words of advice, which are given as though they counted gold.

What possibilities these judging rings hold! Not only the horses of the future, but the riders of the future are being judged and chosen here. For days and weeks, these Young Entries have been living and dreaming of this hour, they and their ponies, so much of one mind that in the quiet stable at night and in the country-house bedroom, the dreams must be the same. And now in their well-cut plain or checked coats and breeches or jodhpurs, their small faces shining and intent, they go round and round in the sunlight or wait together under the trees.

As their fathers and mothers did before them. And their fathers and mothers, leaning over the rail, watching, are more absorbed even than the riders themselves. They remember, too, their own childhood. And the older people remember their own youth. There is nowhere in the world where people grow old more beautifully than in Ireland, and, at this meeting-place of old loves and old friendships, romance is not confined to any age. The enchanting grandmother of the small prize winner in Class 12 turns to find a blue-eyed, rosy-cheeked, white-haired gentleman beside her, watching his grandson. There is only a lovelier glamour about their meeting because of the faint dust in the gold made by time.

"I remember the day you rode at Punchestown," she says, or thinks. And there is no sigh for the past because she is looking at the future. (But how she watched his blue silk at Punchestown that day when he rose over the double, and how her heart was in her mouth until he was over the Stone Wall!) And now his grandson, who may ride at Punchestown one day, is competing with her granddaughter.

The world holds no other meeting-ground quite like this. We have had wars and revolutions, but this does not change, not essentially, although where once the Lord Lieutenant arrived in state, driving through the special entry gate with outriders, Mr. de Valera now comes with great simplicity and wears a soft hat as he sits in the Viceregal box. Here, for once, we forget politics (Continued on page 79)







## TOO NICE TO SLEEP IN

Sleep in these nightgowns if you will, but they're all too beautiful to be cloistered in a boudoir. Many women put them on over a slip and wear them for dining at home—on these nights when the candles bend from the heat and you want something that feels like nothing at all.

- On this page: first, a chiffon gown, and cape, pastel or flower printed; Hattie Carnegie; I. Magnin, California
- Second: A flowered chiffon sheath—its skirt spreading into a fan of pleats below a knee-length coat to match. From Hattie Carnegie; and I. Magnin, California
- Opposite, first: Pink chiffon, infinitesimally tucked in the skirt, tenuously shirred at the waist; Jay-Thorpe
- Next: The moon-bathed blue of Chinese porcelain for an Ionic column of pleated chiffon; from Bergdorf Goodman
- Last: A whiff of a peignoir, tied over its gown of flowered chiffon; Hattie Carnegie; and I. Magnin, California







# Vogue's finds of the fortnight



1. Behold your first black dress—and its new lines; skirt full and swirling, shoulders wide, bodice fitted. The neck-line has white piping. Of Crown Rayon heavy sheer crêpe; also in brown or wine. \$40
2. Skirt fulness again—but modified, in this sheer black dress, for devotees of a straighter silhouette. The tucked bodice is flattering enough for anybody. Inexpensive enough for anybody, too. \$33
3. Opposite: The fullest skirt in town whips and whirls on this black dress of Crown Rayon heavy sheer crêpe, swathed with a bold tri-colour sash. The front is cunningly quilted in a flower design. \$40





NELSON

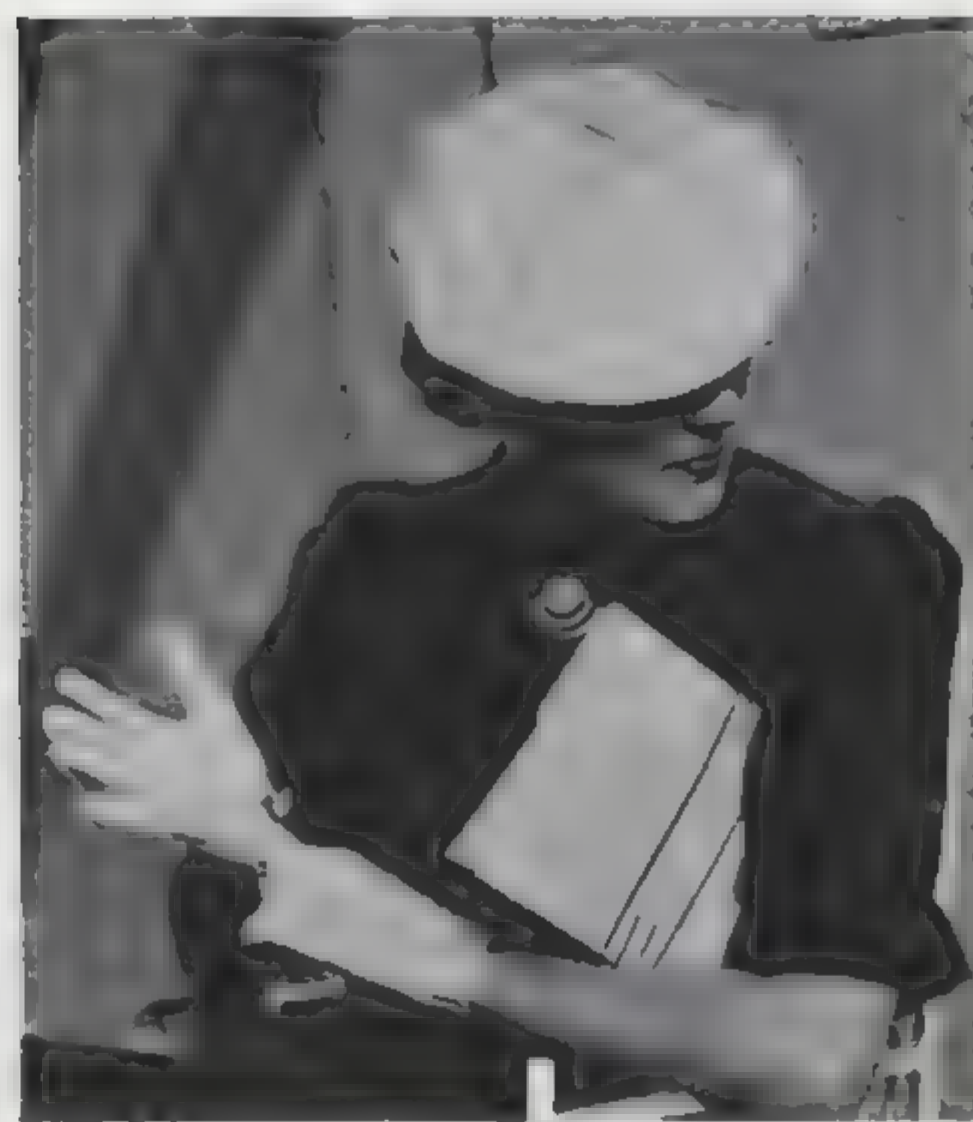
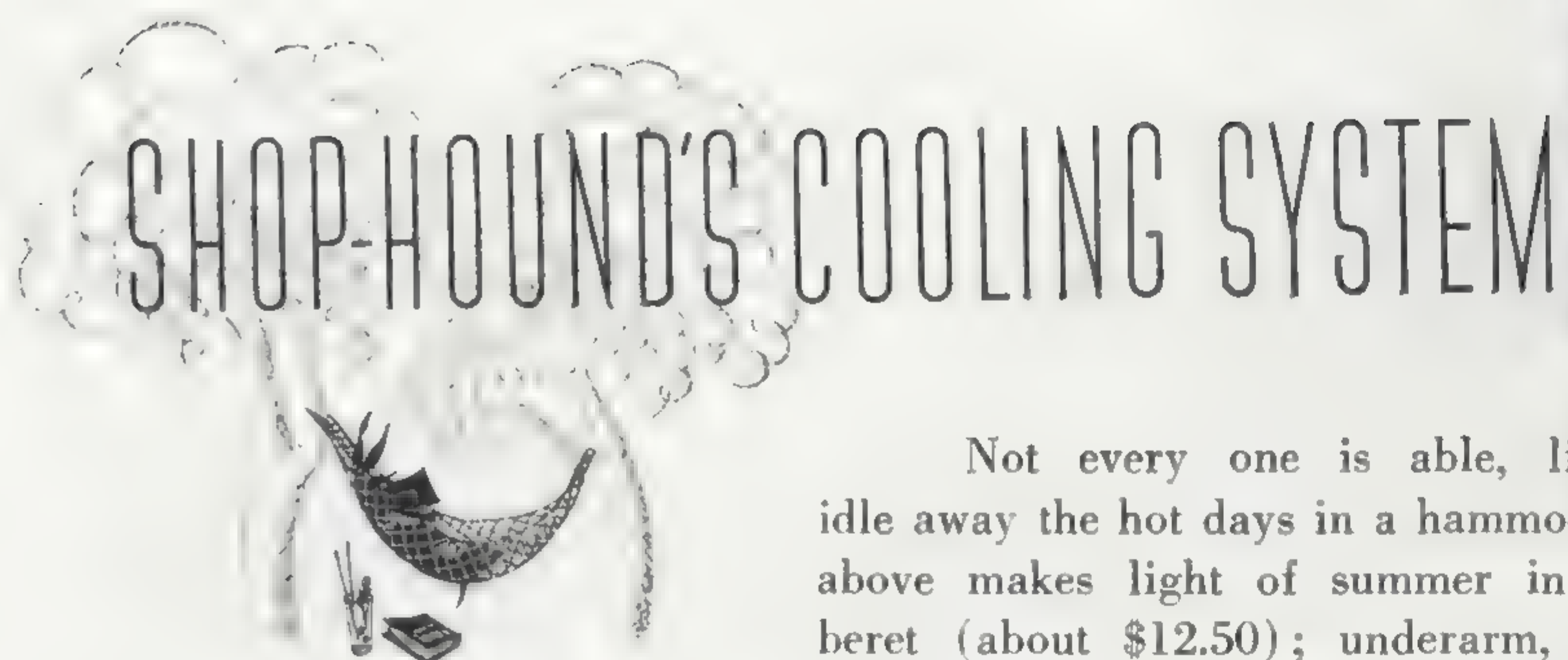
4. The cape of this evening dress and the wide sash that girds it make your waist look minute. The cape and skirt are black, sheer and cool; the bodice and sash are of satin-backed crêpe, orange, green, or white. \$10  
 5. Even tunics are getting fuller. The one at the right is shirred onto a heavy sheer black dress, with a snug-fitting waist, a high neckline, and tiny buttons down the back. \$35



**S**HOTS in the Park, yes; but not shots in the dark. These models are more than odds-on favourites for autumn—they're sure things. But we haven't forgotten the fact that autumn is a good two months away, either. So we've found you five dresses that are both paragons and paradoxes. They have all the snap and dash and newness of autumn; yet you can wear them right now. They're black, for the most part (and there's nothing like a crisp new black dress to spice a drooping summer wardrobe), yet they're as fresh and cool as anything. They have, like all Finds of the Fortnight, been selected with an eagle eye to workmanship, construction, perfection of detail; yet they're amazingly moderate in price. They'll end your summer in a blaze of glory, and get your autumn off to a flying start. (And speaking of flying, look at the full skirts on the dresses numbered 1 and 3.) You'll find all these models, and the hats shown with them, at Altman, in New York. For shops in other cities that have the dresses, see page 5.

ALL FROM ALTMAN, NEW YORK • FOR SHOPS IN OTHER CITIES, SEE PAGE 5





Not every one is able, like Shop-Hound, to idle away the hot days in a hammock. However, the girl above makes light of summer in a tilted faille silk beret (about \$12.50); underarm, she carries a white patent leather bag, with narrow crimson stripes. You'll find both of these at the milliner, Maretta Feeley, 32 East Fifty-Second Street. And while you're there, look at the tiny grey suède-felt tricorne, a perfect companion for a tailored suit, and, if you need one last big hat for August, a wide-brimmed baku, wheat-sheaf trimmed, with a flat-topped, sloping crown. The gloves, by the way, are Kislav's doeskin, hand-sewn and washable, from Best.



It's a good plan to include a knitted suit in a summer wardrobe. Most clothes are stubborn, but knitted suits adapt themselves to the vagaries of climate. The first girl in the photograph wears a two-piece suit of knitted silk; the skirt has flat pleats in front, knitted into the material. Made-to-order; around \$45. Her companion wears a three-piece knitted cotton suit, cream coloured, checker-board patterned, with a plain skirt, slightly flared. (Under \$23.) It's fine for cool days, and not too warm for golf when the sun shines. You'll find both these suits at Elsy, 430 Madison Avenue, and a whole heap more besides—and all excellent.

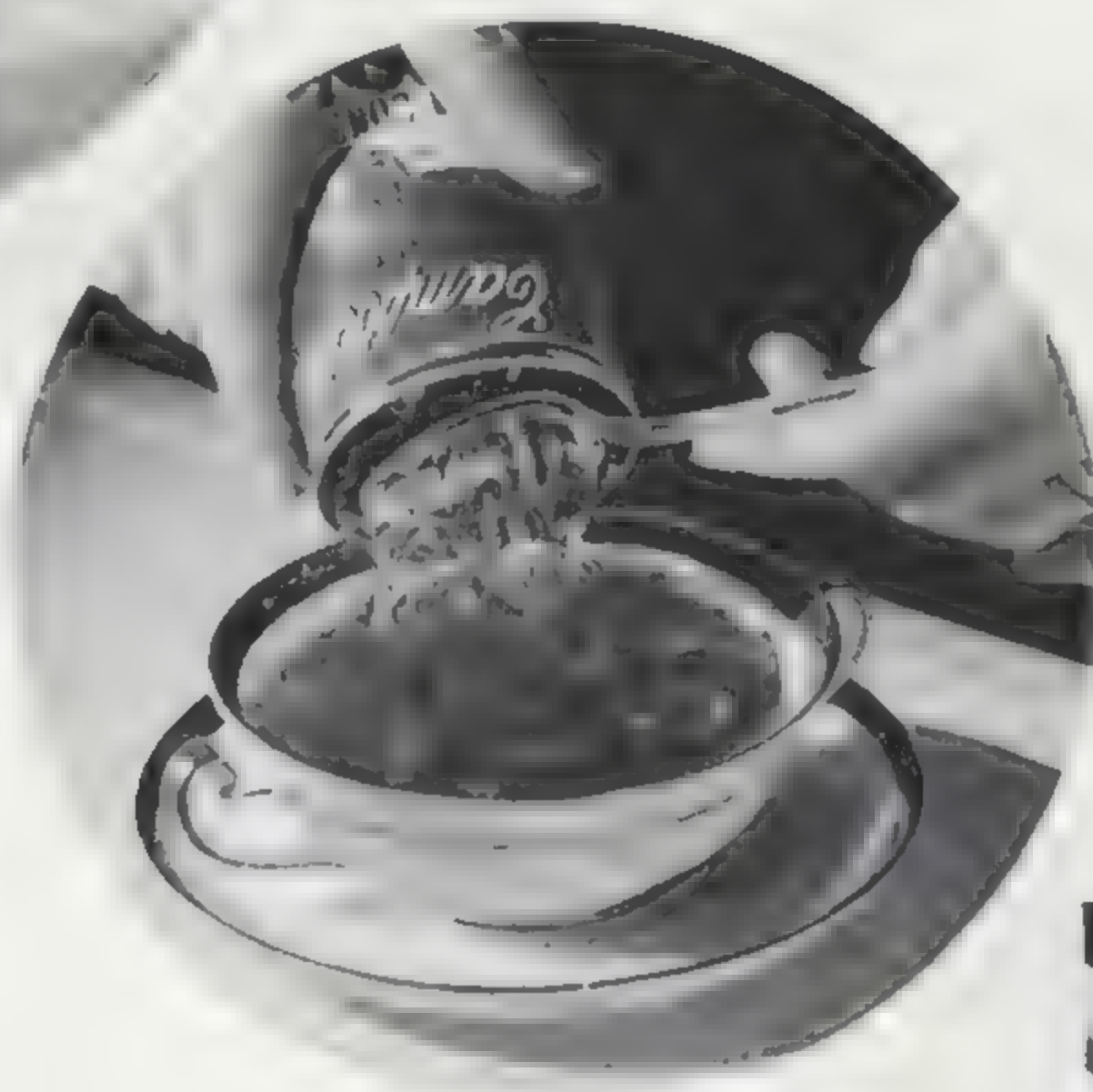
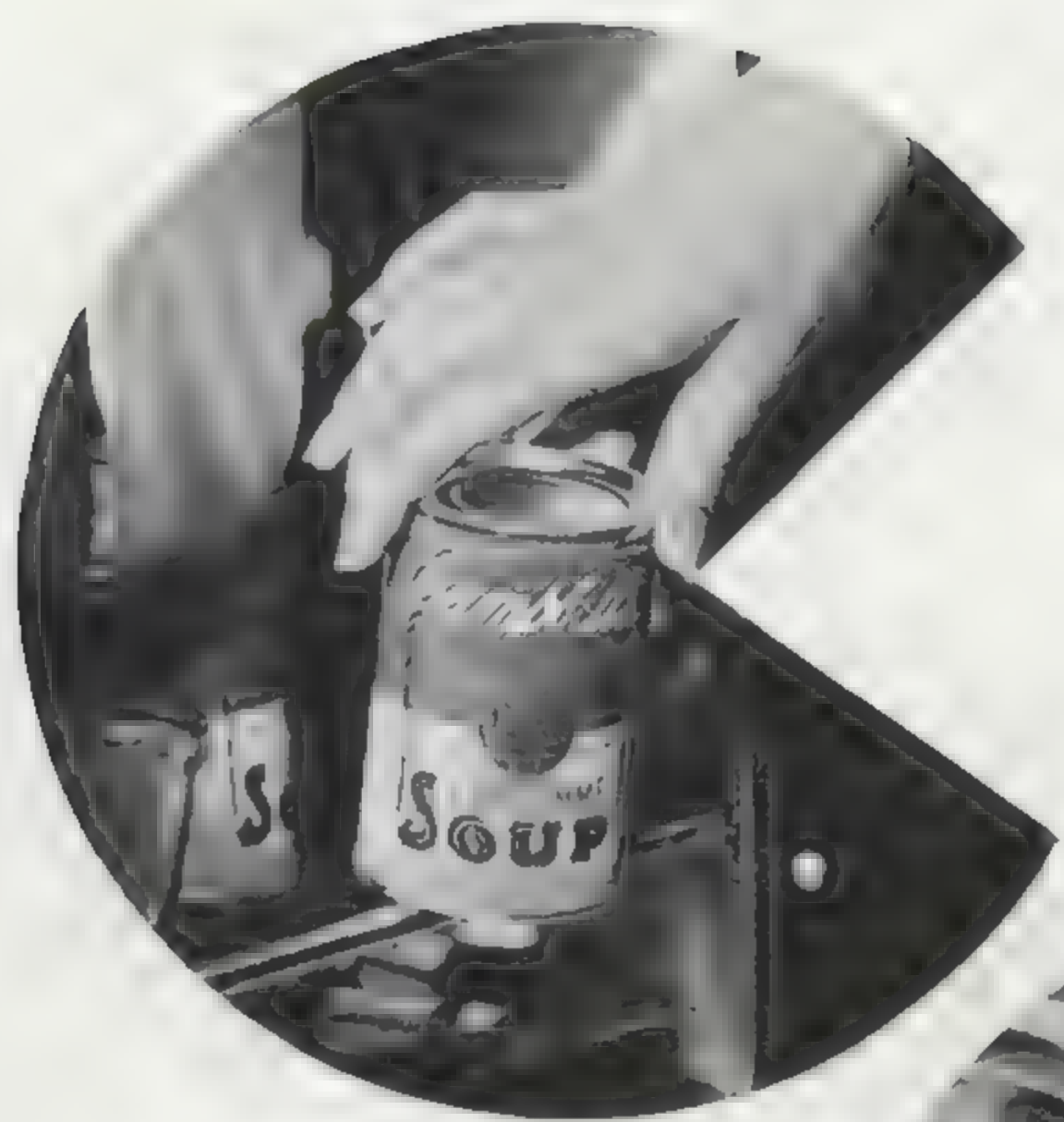
On a horrid, torrid summer's day, turn your footsteps towards 417 Park Avenue, and Chez Rosette. Here, in a cool blue-and-white salon, refresh yourself with the sight of desirable clothes at prices that never rise above about \$35. The sun-dial gazer, right, wears a challis dinner-dress, rose-patterned, from Chez Rosette. And take a look at the sports dresses, of piqué or silk, which cost from about \$6. Sleeveless and low-backed, some button on the shoulder, some have panelled skirts, others are circular. Smart women on Long Island are wearing these dresses for tennis, very short, and over them, when the game is won or lost, a bright cardigan or gay jacket.

Lots of us have Special Problems, and it's amazing how many people are resigned to them. Take the long, narrow foot. Maybe this is your problem, and it's possible you don't know that Shoecraft (714 Fifth Avenue) has taken this kind of foot in hand, and has one special line of shoes for it. They have a low-heeled linen sandal and a multicoloured Spanish rope-soled espadrille that you'll like. The feet on the bicycle (left) wear Shoecraft's rough-soled, pedal-gripping Bucko shoes (under \$9). And you get a tantalizing glimpse of a pair of shark-skin slacks, from the Cotton Shop (548 Madison Avenue), which can be yours for under \$10. (Continued on page 76)



CAROLA RUST





**COOL DELIGHT—Campbell's Consommé. It jells itself.**

**Before opening place can in refrigerator for four hours**

In summertime we like to call up a lady whom we have converted to Campbell's Soups and invite her to lunch in some French restaurant on the Avenue. We order, for both of us, consommé—en gelée—and of course it is delicious. (We like to buy a lady the finest consommé on the Avenue.) And invariably it calls to her mind *Campbell's Consommé*, and she is off. Something like this: *Do you know there isn't a thing I find so cooling on a hot day as a cup of that consommé! It does revive you. Something in the grand beef flavor that perks up one's appetite. When I have guests I've found it bodes well if the meal begins with Campbell's Consommé. It looks so pretty!—like quivering amber in the cups. And nothing could be as heavenly as spoonfuls of it, one after another, coolly melting on your tongue. . . . I've told our Tillie to have cans of Campbell's Consommé chilling in the refrigerator—always—from now till snow flies.*



*Campbell's*  
Consommé





# Ten PLEASANT MINUTES TO DEFEAT BIRTHDAYS!



Marie Earle

## MARIE EARLE'S FAMOUS BASIC TREATMENT

### ESSENTIAL CREAM

*Soft, rich. Use first to cleanse, then apply a second coat for nourishment.*

### CUCUMBER EMULSION

*Use over second coat of above, to speed penetration, to whiten and clarify the skin. So effective—only a 10-minute application required!*

### EAU ANTIRIDES

*Soothing, refining tonic to complete treatment.*

### NEW! MARIE EARLE SUNBURN LOTION

*A deep tan is no longer smart—and coarsens the skin. Use Marie Earle's SUNBURN LOTION for protection. Pleasant texture, non-greasy, comes in a warm rachel shade. \$1.50.*



WHEN YOUR FACE looks particularly tired...when your gray, weary skin shows every birthday it has known...then Marie Earle urges you to put her Basic Treatment to a severe test.

You do it at home, with just three preparations. You leave the two creams on only 10 minutes! They are so rich, so penetrating, that freshness seems to flow back into your skin. Incipient age lines are smoothed out. The skin is clarified. And all in 10 minutes—no gummy, over-night application!

Marie Earle's entire Basic Treatment may be bought for \$3. Consult the trained Marie Earle representative in your favorite shop.

## DISCOVERIES IN BEAUTY



Playing Badminton on the Richard Hudnut sports roof under professional instruction is fun whether you go as an expert or a tyro

WE have always been entertained by the idea of people playing Badminton and taking sun-baths up on the Richard Hudnut roof as peacefully as though they were in their own country places, despite the fact that Fifth Avenue streams below. And now the Badminton there has taken a more serious turn, since Teddy Rericha, who was the former Amateur Doubles Champion of the United States with Vincent Richards, gives lessons, and some of the best women players in New York are dropping in for practice and instruction. There is something generally satisfactory about Badminton as a sport, anyway. You don't have to be an athlete at heart to make a reasonable showing at it, yet, if you go in for it seriously, it is infinitely fast and exciting. And Mr. Rericha treats his pupils in that light. You don't feel like a dodo while you are learning, and it's a fine way of getting exercise. But when you go to improve your shots, you get a lot of professional pointers.

Of course, the ideal way to finish off an hour of Badminton is with a massage, and the Hudnut salon is an ideal place to have one. For you are kneaded and manipulated—and pummeled if necessary—until you feel supple, relaxed, and generally fit and fine. A special stunt of this salon is to do everything to you at one fell swoop. The procedure begins with having your hair set with a lotion so light that it dries minus dryer, while you are proceeding with the rest of the treatment. You have a few minutes work-out in the exercise-rooms, then go for your massage, and, while the masseuse works on the lower part of you, your nails are done; when she gets to work on the upper part, you have a pedicure. Then a shower, a facial cleansing, and a marvellous make-up. Finally, your hair is combed, and there you are—beautifully turned out. You have to make appointments of this sort well in advance, not because they require so much time (you are completely turned out in about an hour and a half), but so many people have to be reserved to work on you.

• In the last issue, we were adjuring you to buy sunburn preventives that are preventives, that are put out by reliable makers, that contain an element

that really deflects the burning rays of the sun. Of course, there are scores of such reliable products available.

Among this year's important newcomers is Helena Rubinstein's Sun-Tonic, a preparation that is unique unto itself. To begin with, you can't even see it, once it is on. It isn't sticky, it isn't oily, and it won't stain your clothes. You can apply it all over you, before you go to the beach or out for golf. It is cooling and pleasant on your skin, and it is an excellent foundation for make-up.

Two European dermatologists collaborated on the formula of this preparation with Madame Rubinstein, and she has had it used under the blazing sun on the Nile, on the Riviera, in the snow-light of the Alps—with unfailing results. People who have been half-hearted in their belief in sunburn preventives swear by Sun-Tonic, and men like it, as well as women.

• Some people prefer an oil to any other form of preventive. Charbert has a heavenly oil, delicate, light in texture, and gardenia scented. This Sun Oil comes in the famous Charbert drum flacon, encased in an oiled silk cover, and looks very chic.

• If you are a shower enthusiast, the Kent brush people have a new brush that will delight your soul as well as give you a fine, invigorating scrub. It is, to be sure, the Shower-Bath Brush, round, just wide enough for convenient grasping, and with a stout strap to hold it over your hand. There are, in fact, two brushes, both with fine satinwood backs, but one with pure bristles of medium stiffness and all white; the other, slightly stiffer, with a combination of bristles and fibre. Not only do these brushes give you an invigorating scrubbing, but, used energetically, they are helpful in breaking down avoirdupois. As an added inducement, the Shower-Bath Brushes are packed in smart-looking waterproof moire cases for convenient packing, and, during the month of July, a case is a present with the purchase of the brush. After July, you have to pay for the case. You will find these new brushes at all the fine cosmetic counters that carry Kent brushes.

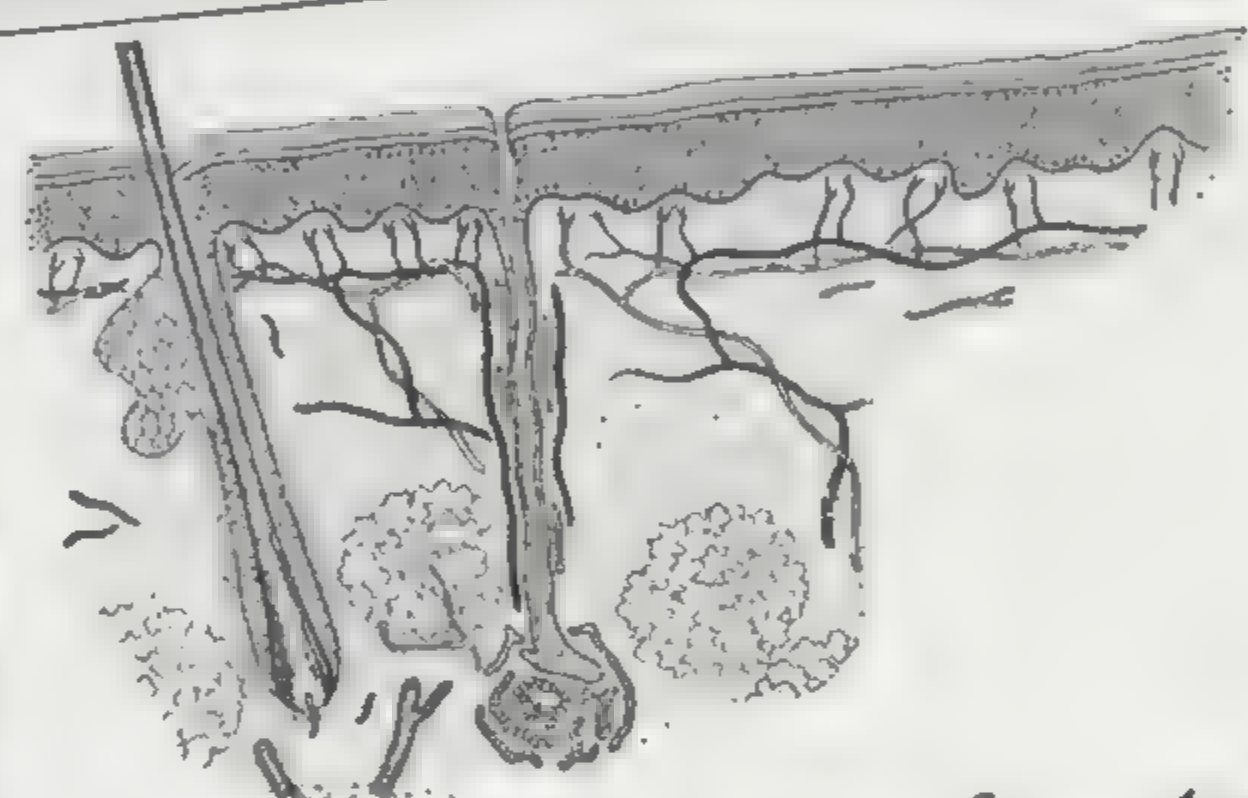


# Stretched Pores

## SPOIL THE PRETTIEST FACE



**CAUSED  
BY  
CLOGGINGS  
UNDERNEATH**



**Blackheads, blemishes, too,  
start below surface**

Cross-section showing tiny underskin glands, nerves, blood vessels which make outer skin good or bad. When oil glands function poorly, pores clog . . . blackheads, blemishes follow. Read below how to treat them.

### See faults go— with **UNDER SKIN** Treatment

**T**HE THREE commonest skin faults usually follow one another!

Have you ever noticed?—Once a girl allows blackheads to dot her skin, she's sure to be bothered with blemishes, too. And, blackheads and blemishes sooner or later mean—*stretched pores* . . . hardest of all to get rid of . . . hardest to bear!

It's easy to understand, once you know how they start. All three come from clogging just under the pore opening—the result of a faulty underskin.

**Rousing underskin treatment fights off these troubles . . .**

The little diagram above explains how these faults come—the underskin slows up, the glands get out of order, pores get clogged with their own oils. Dirt settles in . . . a blackhead! Unless you remove that blackhead, it develops into a blemish. Meantime, all that clogging keeps stretching and stretch-

ing your pores. But you can avoid blackheads, blemishes, stretched pores—keep them from spoiling your looks—by the steady use of Pond's rousing underskin treatment.

Just day and night—a thorough rousing and cleansing with Pond's Cold Cream . . . and soon your sluggish underskin is functioning freely again. Clogging ceases—pores keep clear. Blackheads, blemishes stop coming. Pores actually reduce!

For Pond's Cold Cream contains specially



**Mrs. Rodman Wanamaker II**

of the prominent Philadelphia family, says: "I'll never have blackheads or blemishes—using Pond's Cold Cream. It makes my pores finer and even tired little lines are whisked away. I use it night and morning, and often during the day—just to freshen up."

processed oils which go deep into the pores . . . clear them of dirt, make-up, skin secretions. Then you pat in more cream—briskly . . . Rouse that faulty underskin. Feel your skin tingle with new vigor!

#### **Do this daily for quick results**

**Every night**, cleanse with Pond's Cold Cream. As it brings out dirt, make-up, and skin secretions—wipe it all off. Apply more cream. Pat it in hard—to get at that neglected underskin!

**Every morning**, and during the day, repeat treatment with Pond's Cold Cream. Your skin comes softer every time. Powder goes on beautifully.

Keep up these Pond's patting treatments. As blackheads soften, take a clean tissue—and press them right out. Now blemishes will stop coming. And the very places where pores showed largest will be finer textured!

**Send for SPECIAL 9-TREATMENT TUBE  
and 3 other Pond's Beauty Aids**

POND'S, Dept. G-58, Clinton, Conn.  
Rush special tube of Pond's Cold Cream, enough for 9 treatments, with generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ to cover postage and packing.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Copyright, 1936, Pond's Extract Company



## LES GIRLS OF THE MUSIC HALL

(Continued from page 39) In a corresponding degree, they think assistant director, Gene Snyder, is wonderful, too. Besides, he married a Rockette. When people ask the Rockettes now really, what is it that keeps their work so miraculously precise, so uniform, so flawless each show, as one they answer, "Russell. Russell's marvellous! He's so fair, so absolutely understanding, so impartial! Russell's got no favourites! Why, just any Rockette, any Rockette at all, is apt to find herself in the front line!"

It is not chance that the Rockettes get along with Rockettes so idyllically, write each other post-cards (in purple ink) from their vacations, do each other's nails, wave each other's hair, tweeze each other's eyebrows when time lags in the dressing-rooms. At the regular weekly audition, Rockette captain, Emilia Sherman, graduated from the ranks, stands side by side with Director Markert, scanning each new candidate with her level feminine eye, alert for small points Director Markert might not notice. Blood-red nails with some of the polish cracked off, long bobs frizzed and draped across the shoulders, hats too far back on the heads, night-club pallor, too blond hair, suspiciously blue-black hair, stilt-heeled shoes, a body-selling walk, a Broadwayish look (the Music Hall's on Sixth Avenue, two blocks away from Broadway, but miles, really)—no candidate's asked to change into her practice clothes with any of these marks upon her. They are not the marks that distinguish a Rockette.

She who passes the preliminaries gets into her practice clothes. Are they crisp, tidy, freshly laundered? The Rockette morale expects dainty rehearsal garments—look in the lavatories of the Rockette dressing-rooms, see the lines of wash stretched out to dry, the housewifely domesticity of the scene. Oh, the Rockettes would do their wash at home, but they never get home. They're at the Music Hall the livelong day, and far into the night.

## INSTINCTIVE CLASS

However, the applicant's in her practice clothes now; they're okay. Now, showing the dancing she can do—is it her footwork she stresses, or does she give it the good ole night-club hip-and-breast movements? Does she sneak in a bit of a torso toss, does she wiggle in some Lindy Hop, does she fall into a Shim Sham Shimmy, is there a breath of snake-hips about her work? The Music Hall, Mr. Markert and Miss Sherman feel, is not Minsky's. A real Rockette has instinctive class. A Rockette's got to be lady enough to pour at Managing Director Van Schmus' tea-parties.

Well, the girl is, no doubt of it, refined. She is neat, clean, she doesn't crack her gum. She's malleable, she can kick over her head, she knows the fundamentals of tap. She's hired. She is now, in name, a Rockette. Does her head lift, her eyes shine, her blood course in her veins when she says it? A Rockette. Does she love all the other Rockettes because they are Rockettes, too? Does she say "us," or does she say "me?" Should she make a mistake on the Music Hall stage, does she want

to die, feeling she has ruined the number, or does she console herself thinking slyly, well, my name's not on the program, I'm only one of a horde of precision dancers—who'll know?

Or is she incandescent with the burning pride of the group? Then she's in. She stays. She is really a Rockette, will turn out to be a girl who appreciates a good home, lives on her salary of forty-five dollars a week, and helps support her family besides, wants her gentlemen friends to act like gentlemen, knows the value of a dollar, mends her stockings, marries at twenty-three or twenty-four, makes a good wife and mother, doesn't get divorced, and all her children are healthy. A normal American girl, her natural jealousy, cattiness, and other solid feminine traits will never be directed at other Rockettes, but find their honest expression at sight or mention of the Ballet Corps.

## THE BALLET ARTISTES

On the Fiftieth Street side backstage—a goodly block away from the Rockettes' dressing-rooms, but exactly matching them in size—are the headquarters of the artistes of the Ballet Corps. It is quieter here, the mood star-fastened; the atmosphere is lightly fraught with introspection, there are emotions about, something of the listening to far-off violins. For the ballet goes away back. It has traditions, caste, birth. Ballet and ballet dancers have shaped history, the Ballet Corps is aware. Ballet has been the diversion of kings. Now whoever heard of precision troupes before the Tiller Girls—no more than twenty years ago?

In their dressing-rooms, the Ballet girls ponder the place of the ballet in the arts, their responsibility as its exponents. Dreamily doing their eyes in the heavily outlined fashion of the ballerinas in the Ballet Russe, they reflect upon their private ambitions, the little things about themselves that they certainly ought to be able to work up into a decidedly individual style. And so, when one girl is hot and opens a window, the girl next her is cold. In ballet, it's temperament that counts. A potential ballerina is a sensitive thing, as different from all the other potential ballerinas in the world as she is from a tap-dancer. A ballerina might even be eccentric; it adds to her distinction. Therefore, when they have the time in which to do it, the girls of the Ballet Corps brood individually, but there isn't much time for it, what with rehearsing, costume fittings, and four shows a day—so they've got to be individual collectively. The girls of one dressing-room stick with their own; the girls of the other room, with theirs. Each roomful may seek to be first down on the stage, first into the elevator, at least first dressed and out to dinner. Time for troupe unanimity when they contemplate the Rockettes, their common foe. The Rockettes! Look just alike even in their street clothes. "What a type!" say the Ballet Corps of the Rockettes. "What types!" say the Rockettes of the Ballet Corps. But when by chance they meet, they are punctiliously polite, the Ballet Corps graciously remote, the Rockettes graciously of this earth.

When You  
Pay For Fine **SHERRY**  
Be Sure To Get It  
"Say  
**DUFF GORDON**"



How often have you been disappointed in the quality of Sherry the waiter brought you? And just think—generally, for the same price you could have had "Duff Gordon"! Remember this, next time you order Sherry by the glass or by the bottle. Specify "Duff Gordon"—and you'll be sure of getting the most highly regarded Sherry since 1772. Duff Gordon's superb excellence comes from the largest reserves of the finest sherries in Spain.

**FAMOUS DUFF GORDON SHERRIES  
FOR EVERY PURSE AND PALATE...**

No. 28 . . . . . Medium Sweet  
Club Dry . . . A Dry Cocktail Sherry  
Amonillado . . . . Very Pale—Dry

ALCOHOL 21%  
BY VOLUME

**SHAW**

ALEX. D. SHAW, IMPORT DIVISION, NATIONAL DISTILLERS PRODUCTS CORP., NEW YORK





# Science enriches Woodbury's with Benefits of "Filtered Sunshine"

*Nature's source of beauty for the skin!*



THE SUN BATH... Nature's aid to health and beauty

STEICHEN

© 1936, John H. Woodbury, Inc.

**T**HE sun never sets on the progress of Science! And 1936 marks the greatest single contribution that Science has ever made to the beauty of American women.

Today, a soap you have long known and loved... Woodbury's Facial Soap... gives your skin the marvelous, beauty-enhancing benefits of "Filtered Sunshine."

*Now Endowed with Benefits  
of Sun's Gentlest Rays*

For more than 50 years, Woodbury's has coaxed finer texture and clear radiance to faulty complexions, improved normal skins.

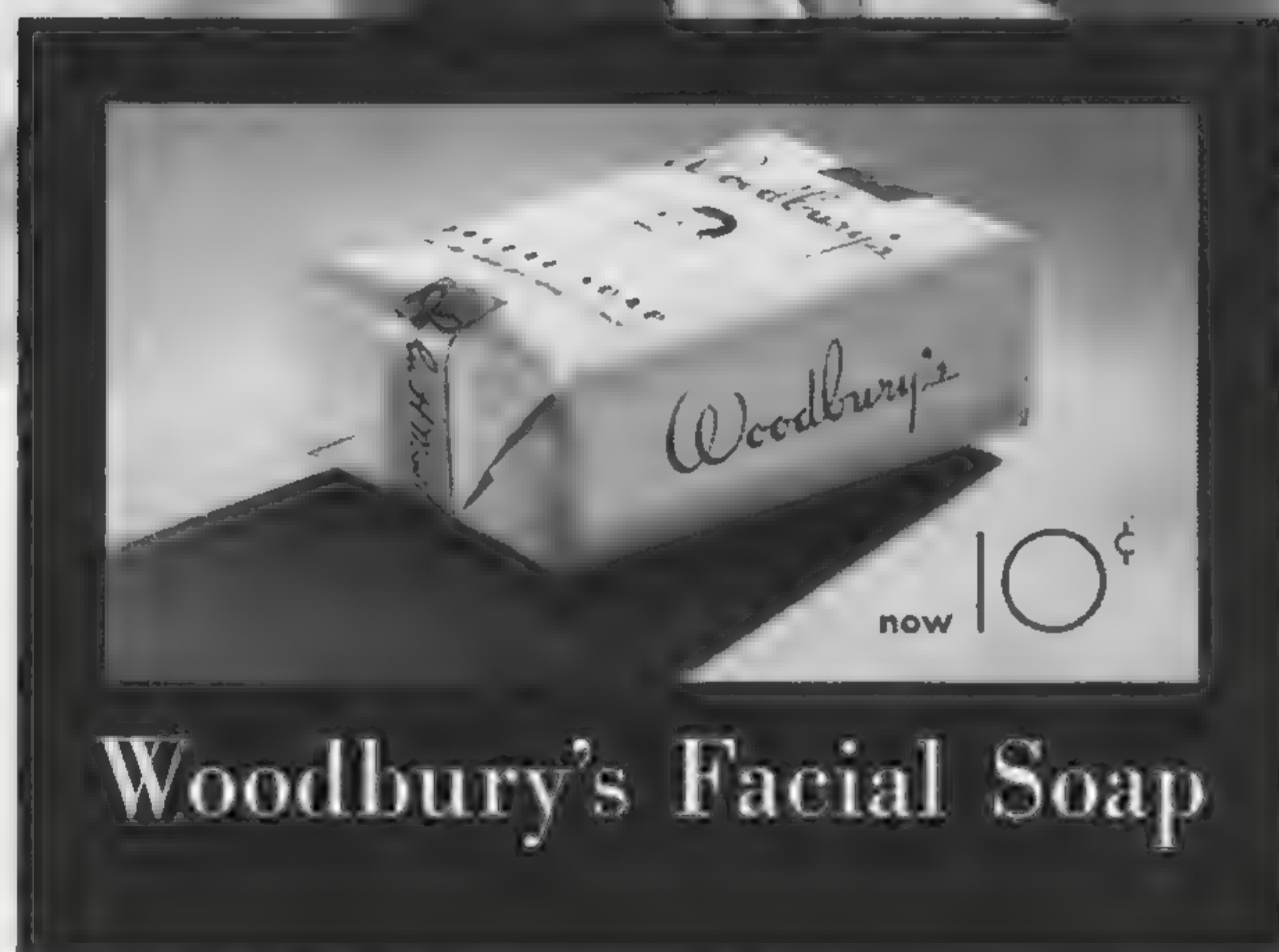
Now the original Woodbury formula brings you a new refinement. By an exclusive, patented

process, one of its ingredients is now irradiated with "Filtered Sunshine"... those gentle, kindly rays that are Nature's aid to skin loveliness.

This "Filtered Sunshine" element is released from Woodbury's lather as you wash and bathe. The skin readily absorbs it, as extensive tests by a leading university have proved.

*A Luxurious Economy*

Try this amazing scientific soap! You *can* at very little cost! Woodbury's Facial Soap is now only 10c for the same large-size, long-lasting cake for which, in years past, you paid twenty-five cents.



**Woodbury's Facial Soap**

Your complexion will soon become "A Skin You Love to Touch"... your skin all over will be softer, smoother. And don't be selfish! Let your whole family use the "Filtered Sunshine" Woodbury's for face, hands and bath. It's splendid for the baby's bath, too, leading authorities agree. Sold on a money-back offer at all drug, department, ten-cent stores, and at your grocer's! Get 3 cakes today!

## EXCITING MONEY-BACK OFFER!

Buy 3 cakes of Woodbury's with the "Filtered Sunshine" element in it. Use 2 cakes. If your skin is not smoother, finer, noticeably lovelier, then do this: Mail to

us before August 31, 1936, the unused cake in wrapper (seals unbroken) and the wrappers from the two used cakes. Tell why Woodbury's did not suit you, also amount paid for 3 cakes. We will then refund to you the full purchase price, plus postage. Address, John H. Woodbury, Inc., 1067 Alfred St., Cincinnati, Ohio. In Canada, John H. Woodbury, Ltd., Perth, Ontario.

**TUNE IN** on PAUL WHITEMAN, NBC Network—Sunday nights, 9:45 E. D. T.

Look for head and signature, *John H. Woodbury, Inc.*, on all Woodbury products





## SUMMER DRINKING BOUT

AS the heat cracks down in the summer, we develop a slightly different approach to our drinking. We are apt to examine drinks more critically, to sip them more judiciously (if not judiciously!)—and to demand meticulous care in their concoction. The host and the rare hostess, the perfect butler or house man, who really know the fine art of mixing drinks don't need any further words on the subject from us. But for the benefit of those who have never given any particular thought to summer drinks as a special category, or who know themselves to be at the mercy of a limited repertoire and indifferent mixing, we have assembled a few guiding rules and a group of recipes that prove especially inspired in summer.

To begin with the rules, the ingredients of every mixed drink should be added in the order in which they are given. If you reverse the order of a mixture, you get an entirely different effect. And this is why recipes passed on by word of mouth are never as trustworthy as those written down, with ingredients in correct order.

Whenever a drink, even a long drink, includes fruit-juice, the ingredients should first be shaken together. Many people who consider themselves experts neglect this, but it is a sound point, because it produces perfect blending. The exception that proves this rule is that it doesn't apply to any of the "rickey" family.

Glasses should always be chilled by filling them with ice and emptying them just before drinks are poured into them. This is especially true in summer, and is even more applicable to cocktails than long drinks.

The perfect ice for shaking is always chipped—not large cubes, not shaved, but cracked in little pieces.

As to the drinks themselves, it goes without saying that if you are a whisky-and-soda devotee, if you think a dry Martini the only civilized preface to dinner, if sherry is your first love, then these things hold true winter and summer. In the same way, mint juleps and Planters' Punches offer to many people a perfect range of summer drinks. If, however, you seek dependable variety, investigate the following.

### THE DAISIES

A Daisy is made with gin, whisky, rum, or brandy, although the gin variety seems most frequently encountered. If you vary the liquor to Bourbon, a Daisy becomes a Ward 8.

Strained juice of half-lemon  
Half a teaspoonful of sugar  
3 dashes of grenadine  
Jigger of gin (or other liquor)

The ingredients are shaken well together with chipped ice, then poured into a large-size cocktail glass or a goblet, with half-slices of lemon and orange, a sprig of mint, and a stick of pineapple. Serve with straws.

### BACARDI COLLINS

Strained juice of half a lemon  
Teaspoonful of sugar  
Jigger of Bacardi

The ingredients are shaken in a shaker with chipped ice until they are

well frappéed, then poured into a twelve-ounce glass, with charged water added.

### HAWAIIAN COOLER

Three ounces of pineapple-juice  
Strained juice of one lime  
Teaspoonful of sugar  
Dash of Angostura Bitters  
Jigger of brandy

This is shaken violently with chipped ice, and, when it is strained into high-ball glasses, it has a heavy white "head" that looks cool and alluring.

### STINGER

This is a good summer cocktail in the sense that it looks cool. We wouldn't delude you with the idea that it makes you feel cool after you have consumed it, but, by then, you don't care so much. One-third part white Crème de Menthe to two-thirds brandy are shaken with chipped ice until they are frappéed, then poured into cocktail glasses that have been chilled.

### BACARDI COCKTAIL

Strained juice of half a lime  
Half-teaspoonful of sugar  
Jigger of white Bacardi

This is shaken with finely chipped ice for at least a minute and a half, until the shaker is frosted on the outside. This is a type of cocktail in which one of the professional electric mixers does such a good job of frappéing, without wearing you down.

We went into the electric-mixer situation and found that you can buy the professional variety for cocktails from L. C. Gooden, at 1 West Twenty-First Street. They are, of course, primarily made as bar equipment and aren't inexpensive. They work like charms, however, and are handy little things to have about the house.

Incidentally, the Bacardi recipes come from Jack Doyle, a gentleman who is considered the ultimate authority in all matters of Bacardi mixing and who continually is being consulted by important members of the drinking and mixing fraternity.

Never a summer goes by but that some occasion arises when a good wine punch is a vital need. The following excellent one is replete with a variety of liqueurs, but you don't have to include all these if they don't happen to be on hand.

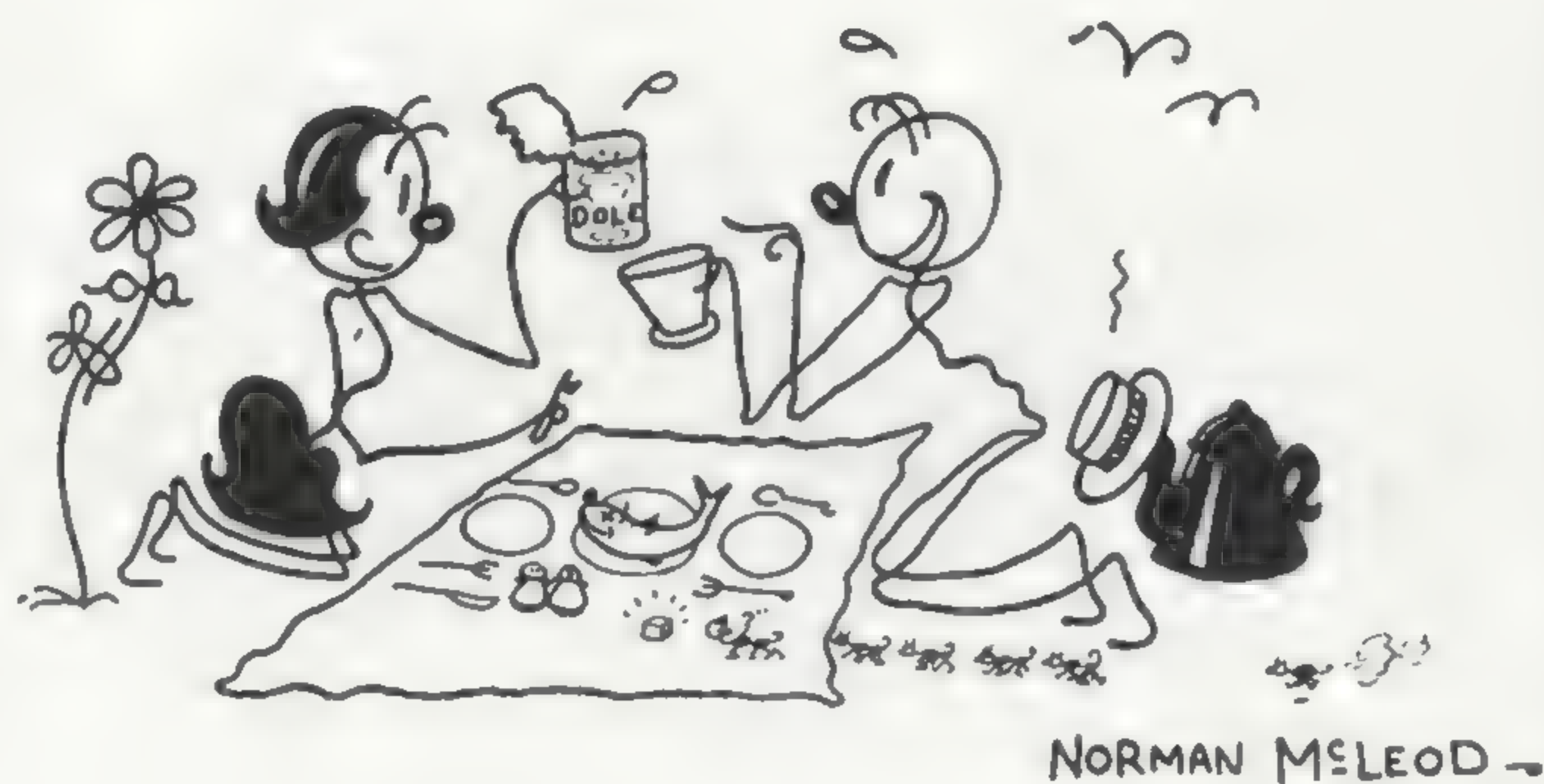
### RHINE WINE PUNCH

For each bottle of Rhine wine use:

Strained juice of three oranges  
Strained juice of two lemons  
Juice from small bottle of cherries  
Sugar to taste  
Pony of Maraschino brandy  
Pony of Benedictine  
Pony of peach brandy  
Pony of curaçao  
Half-pint of brandy  
Pint of charged water

Prepare the mixture of juices, wine, and liqueurs two hours before the punch is to be served. Pour the mixture over a block of ice, add three oranges and two lemons cut in quarters and the cherries cut lengthwise, and pour the charged water in last. More charged water can be added, if you prefer, but it is to be remembered that the ice dilutes the punch to some extent.

AIN'T NATURE GRAND?



DOLE HAWAIIAN PINEAPPLE JUICE





● Starting on a three-day pack trip in the mountains, with everything, from tents and fishing tackle to cracked ice, loaded on the pack-ponies.

# Snapshots *corralled on a Colorado ranch*

IT'S an all-the-year-round business—ranching—declare Mr. and Mrs. Robert P. Lamont, Jr., who turned famous Perry Park in Colorado into one of the crack stock-breeding ranches of the West.

Mr. Lamont—who regards ranching as a job and not just a gentleman's fancy—devotes most of his time to raising prize cattle and sheep. Mrs. Lamont—not a bad cowhand herself, on occasion—is doing outstanding work in sculpture in her ranch studio.

Both the Lamonts, and their sister, Miss Charlotte Kent, are enthusiastic Kodak fans. Like several thousand other friends and lovers of the great West, they find it pays, no matter where you're going, to pack a Kodak along.

● (Below) Miss Charlotte Kent, Kodak Duo in hand, starting off on her bronc to take some snapshots about the ranch—which ranges around seven thousand acres. Snapped by her sister, Mrs. Lamont.



● (Below) Mr. Robert P. Lamont, Jr., who hunts the destructive magpies about the ranch with a falcon—snapped here by Miss Kent.



● (Below) One of the cowboys bull-dogging a steer at a small local rodeo. It takes an alert snapshotter to catch this.



● (Above) Mrs. Robert P. Lamont, Jr., getting acquainted with one of the young colts—snapped by her sister Charlotte. A gifted sculptor—Mrs. Lamont spends much of her time in her ranch studio, where she models horses, sheep, bulls, and wild animals from careful studies at close range.

● (Right) Mrs. Lamont and her beloved police dog, Mooch—snapped by Mr. Lamont. Besides animals—Mrs. Lamont likes gardens, and has succeeded in domesticating many of the native Colorado wild flowers.



**KODAK DUO SIX-20 (f.3.5)**—the miniature camera that makes a larger picture—the favorite Kodak of Mr. and Mrs. Robert P. Lamont, Jr. Compur-Rapid shutter speeds up to 1/500 second, stops action—meets almost any exposure requirement.

The crisp, keen Kodak Anastigmat f.3.5 lens lets you make snapshots in almost any light—even at night—with Kodak "SS" Film and Mazda Photoflood bulbs. Pictures, 1½ x 2¼ inches, make brilliant enlargements. Price, \$57.50—at convenient camera counters . . . Eastman Kodak Co., Rochester, N. Y.





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LOOK  
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NAME  
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TEN *tanned* TOES

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Yes, Daniel Green makes play shoes and they're as cute as can be! Brown ones—a flattering match for your summer's tan. Lily-white ones—for startling contrast. They come in colors, too, in pigskin, cloth fabrics and the smartest of the new leathers.

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WHY is this cream different? Because it contains a valuable ingredient lacking in ordinary creams... Vitamin D, a vital element of youthful skin that diminishes so rapidly with age. 2000 units of this precious Sunshine Vitamin are contained in each jar of Colonial Dames All-Purpose Cream. Your Skin may have the advantage of this vital youth ingredient. Astonishing complexion improvement is often evident as quickly as 14 days!

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## Colonial Dames

4652 Hollywood Blvd.  
Hollywood, Calif.



## SHOP-HOUND TIPS

(Continued from page 68) • Here's news that should bring a ray of sunshine into the monotonous lives of hard-working Hollywood movie stars, and make the hearts of San Franciscans beat a little faster: On July fifteenth, Jaeckel opens a shop at 8660 Sunset Boulevard, Los Angeles. This event takes place right after Mr. Jaeckel's return from Europe, and he himself is taking his new collection of furs to the Coast.

It is his intention to open the shop four times a year, for a couple of weeks at a time, immediately after the Paris Openings, and to be present himself on each occasion.

With all respect to the climate of the Golden State, a slight chill sometimes descends after sundown, and it is then that Californians will find Mr. Jaeckel's furs as useful as they are ornamental.

• It's amazing how in Nature you can see fashion anticipated. I was looking at little tropical fish, at Undersea Gardens (872 Lexington Avenue); when this deep truth was revealed to me. Compare the baroque splendour of the Siamese Fighting Fish with the starkly modern Leporinus Fasciatus, zebra-striped, like the benches at the El Morocco. Then there's the Geophagus Jurupayri, or, in plain English (for your education doubtless left you deficient in Brazilian patois), the Earth-Eating Devil Face, so-called because of his curious habit of scooping up mouthfuls of gravel and blowing them out through his gill plates. He's a friendly little fish, about half the length of his name, and he looks like an ocean liner lighted up.

The morning of the day I visited Undersea Gardens, a Black Molly had given birth to about sixty little strang-

ers (she's eccentric and has young instead of eggs), and the tiny mother and her almost invisible children were having a high old time swimming about in a lily tank.

Fish, in case you didn't know it, give off carbon dioxide and consume oxygen; plants do exactly the opposite. By striking a balance between the fish and the plants, the water is kept constantly pure and need never be changed. Undersea Gardens will do this for you, and they achieve some good effects in cylindrical glass tanks that would look fine in modern rooms. And, by the way, if you're going away and leaving your fish behind you, Undersea Gardens will give them room and board and loving care for a moderate charge.

• Before the plane, train, car, boat, or whatever it is you travel in, has whisked you out of New York, I recommend that you visit Ladins, at 640 Madison Avenue. If you need a few inexpensive things to fill in the gaps in your summer wardrobe, you'll find them here.

A light-weight suit, for instance, of Palm Beach material, made with either a single- or a double-breasted jacket and a plain skirt with a side pleat. (Under \$17.) A summer necessity is a dark dress in a light material: take a look at Ladins' navy-blue silk linen-weave dress, short-sleeved, fastened with white buttons, and having a mandarin neck. You can also have this dress in white, with blue buttons, and in other good colour combinations. (Under \$9.) And you're sure to want one of their culotte suits of nobby linen, simply tailored and in excellent plain colours, such as delphinium-blue, raspberry, and corn-yellow. You can also have it in white.

## DESIGNS FOR DRESSMAKING



• If you will turn back to pages 58 and 59, you will see how this ensemble and dress may be adapted to individual needs. These models are designed for sizes: S-3777, S-3820, 14 to 20; 32 to 40

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 77.



# ARLINGTON HOUSE

## ST. JAMES'S, S.W.1

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Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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# Beauty Booklets



You can simplify your shopping and learn more about many of the products advertised in Vogue by writing for the booklets listed below. Clip the coupon, indicating on it the numbers of the booklets desired. Where remittance is indicated please send in stamps.

Address coupon to THE READER SERVICE BUREAU, VOGUE, GREENWICH, CONN.

**769. "BEAUTY IN THE MAKING"** is Helena Rubinstein's helpful booklet that describes her preparations and suggests special treatments for your own type of skin. You may receive a copy free, on request. HELENA RUBINSTEIN.

**770. POND'S SAMPLES.** An eight-piece package containing special tubes of Pond's vanishing cream, generous samples of two other Pond's creams and five different shades of face powder will be sent to you, if you enclose ten cents for postage and packing. POND'S.

**771. HAIR TOO OILY? TOO DRY? FALLING? GRAYING? DANDRUFFY?** An instructive booklet tells you the Ogilvie Sisters' remedies for these scalp conditions, giving the correct preparations and treatments for each condition. OGILVIE SISTERS.

**772. YOU'LL BE IN THE SUN THIS SUMMER.** Lenthéric's Sunplexion lotion and cream, and their new sun oil, "Huile Lenthéric," are described in leaflets that will be sent to you free. These preparations protect the skin from painful sunburn, without excluding the valuable ultra-violet ray, and without preventing tanning. LENTHÉRIC.

**773. WHAT PERFUME TO USE.** Lucien Lelong's perfumes are presented in an attractive little booklet that gives an idea of what each perfume expresses and when each should be worn. LUCIEN LELONG.

**774. HOW TO GIVE YOURSELF A FACIAL.** Rules on how to give yourself the 1-2-3 Salon Facial and Make-Up are contained in Dorothy Gray's little book "Your Lovely Skin." Suggestions for corrective treatments for skin faults are also included. DOROTHY GRAY.

**775. CORRECTIVE—PROTECTIVE.** Proper care of the skin and correct use of cosmetics are the two parts of Daggett and Ramsdell's helpful booklet. The phases of beauty culture are explained simply and directly, and there are answers to the most frequent questions asked about the care of the skin. DAGGETT AND RAMSDELL.

**776. PERFUME BY A FAMOUS FRENCH COUTURIÈRE.** A leaflet tells you about Mademoiselle Gabrielle Chanel's interesting career—how she was the first of the French dressmakers to create perfumes, and the first to evolve and make her own line of cosmetics. Some of her products are described in this booklet. CHANEL, INC.

**777. BEAUTY—BRED IN BOND STREET.** Yardley's interesting booklet tells you about the little house in Bond Street whose fame has spread so far. Descriptions and illustrations of Yardley preparations include the new night cream, toning lotion and foundation cream. YARDLEY AND COMPANY, LTD.

**778. "HERE DWELLS YOUTH"** describes the Primrose House face molding method and gives suggested treatments for all types of complexions. Dely, the all-around cream that cleanses, clarifies and lubricates,

is also described in this booklet. PRIMROSE HOUSE.

**779. "THE QUEST OF THE BEAUTIFUL"** describes the complete line of Elizabeth Arden preparations for beauty, and suggests treatments that you can give yourself at home. The Arden home course in body culture is also described. A copy will be sent to you free, on request. ELIZABETH ARDEN.

**780. CUTEX ROSE, RUST AND RUBY**—two of these shades of liquid nail polish, polish remover, and a sample of Cutex lipstick will be sent to you on receipt of fourteen cents. Indicate the two shades of polish you prefer. NORTHAM WARREN.

**781. "COMMON SENSE" BEAUTY TREATMENT**—the Colonial Dames beauty treatment is simple and practical, based on "common sense." Their little booklet, "Rituals of Beauty," will give you the theory of their make-up with health and beauty hints to correct faulty skin conditions. COLONIAL DAMES.

**782. "LOVELINESS KIT"**—Woodbury's introductory set, including six packets of powder, one guest-size soap, a sample of cold cream and facial cream will be sent to you, if you enclose ten cents to cover postage. JOHN H. WOODBURY, INC.

**783. NEW GUERLAIN PRODUCTS** are presented in a charmingly illustrated booklet that will be sent to you free. Among these preparations are "Ether Tonic Lotion" to banish shiny noses, "Beauty Milk," "Toilet Water" and many others. GUERLAIN, INC.

**784. WHAT COLOUR ARE YOUR EYES?** Richard Hudnut's "Marvelous" make-up matches your eyes, bringing out your natural colouring. A booklet telling all about this matched make-up will be sent to you, on request. RICHARD HUDNUT.

**785. CLEOPATRA SIGNS A TESTIMONIAL**—One of Cleopatra's beauty secrets was the use of olive oil in her bath. Admiración's Pine-and-Olive Bath Oil goes for its principal ingredient back to Cleopatra's age. This oil—its various uses and benefits—is described in a little folder that will be sent to you free. ADMIRACIÓN LABORATORIES, INC.

**786. "FASCINATING EYES AND HOW TO HAVE THEM"** is Kurlash's booklet that gives you six simple steps to bring out the beauty of your eyes to the fullest extent. Their eye-enhancers are described in this helpful little booklet. THE KURLASH COMPANY.

**787. MOUSEY HAIR?** "The Glamour Treatment for Uninteresting Hair" tells you about the Clairol shampoo oil tints that recondition, cleanse and tint your hair. Answers to important questions about this preparation are included in the booklet. CLAIROL, INC.

**788. "UNDERSTANDING YOUR SKIN"** is Marie Earle's interesting booklet that tells you how to choose your type, how to care for your skin, what make-up to use and how to use it. MARIE EARLE.

(As the supply of many of these booklets is limited, we can not guarantee to fill inquiries received later than two months after appearance of the announcement.)

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Please have sent to me the booklets numbered \_\_\_\_\_

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VM-7-15-36

## RHINELANDER 4-

(Continued from page 34) Frenchmen will scream after you have gone through fire and water to get a certain number in the national lottery that they call their telephone system, *Qu'est-ce que vous voulez?* Take the telephone out of the picture, and French *politesse* is redeemed with *À qui j'ai l'honneur? Comment pourrais-je vous servir?* Lift the honourable phone off the honourable hook in gracious Japan, and likely as not you'll be assailed by a string of strident *Moshi-moshis*, which even your Number Three houseboy never would be guilty of in personal contact. No, the telephone does things to people—mysterious, incredible things.

Take my Aunt Emily. She's a nice person—kind, gentle, true-blue. I am sure she loves me, but I actually cringe when she calls me up, for the mere touch of a telephone changes her from a soft-spoken lady to a sort of baffled fight-announcer trying to make himself heard above the tumult.

"THIS IS AUNT EMILY!" she roars, while I hold the phone a foot from my throbbing ear and wait for the logical corollary that she weighs one hundred and five pounds and boxes under Marquis of Queensberry rules.

### WHERE'S FLORA?

If, in our personal contacts, we exhibited the aberrant mannerisms and reactions that we show on the telephone, the police forces of the country would have difficulty in keeping the public peace. Right now, I probably would be in jail for my treatment of George the other night—or rather the other morning—, for it was after four when he called up and awakened me from sound sleep.

"Hello! Hello!" he bleated, as I tried to jerk myself into consciousness. "Is Flora there?"

"N-O!" I shouted.

"This is George," said my disturber. "When will Flora be there, do you know?"

"No," I said, "I don't. We've been waiting for her for weeks. She's late this year."

Right then George would have maimed me had I been within reach, and I would assuredly have killed George, although he was guilty of nothing more than dialing the wrong number by mistake.

Yes, it is human to err, but evidently not human to admit error in the technique of telephoning. Self-confessed phone fumlbers are as rare as motorists who admit that they drive on the wrong side of the road; that is, practically non-existent. Take Mrs. Clark. I don't know her, and that's really not her name. I've never seen her, but her voice proclaims her a well-bred woman. In person, she may be charming, but on the telephone she's a fumbler, unreasonable, unrepentant. By her persistent confusion of two figures on her telephone dial, she subjects me to periodical insanity.

It started one morning when my phone buzzed me out of sound sleep. "Good morning," said the well-bred voice. "This is Mrs. Clark. Have you any nice bluefish to-day?"

The second time, I remember I was in the bathtub, and Mrs. Clark was

upset because I couldn't drop the soap and run right over with some nice salmon. Since then, I have been dragged away time and again from work, bed, friends, and hot meals only to find Mrs. Clark fishing on the other end of my telephone wire and acting as though I was butting in, fouling her line and stealing her bait. She is not crazy—she just has *falphonophobia*.

That's the name of the ailment that causes us to project our personalities over the telephone in such a counterfeited or phony way. Its basic cause, psychiatrists say, is fear—a hold-over of primitive funk at the "false" or "ghostly" voice or, as the Germans put it, *angst*, or anxiety in presence of the *unheimlich*, or uncanny.

### MAN ON THE PHONE

But don't think *falphonophobia* is essentially a female complaint. Rather, it wreaks its worst ravages on the male. The most chronic hello-hellers, hook-jigglers, shouter-outers, banger-downers, and hanger-uppers are men and generally *falphonophobes*, although they don't know it. Hanger-backers, victims of *falphonophobia* in a particularly distressing form, practically always are men—usually business men of the executive type, the kind the country depends upon to set an example of leadership and fair play.

The hanger-backer doesn't do it—at least not on the telephone. Everywhere else he may be a leader, but at the phone he hangs back, unwilling to advance, fearful of obstacle, but willing to place obstacle before others.

"Get Mr. Smith on the phone," a hanger-backer will say to his secretary. But if Mr. Smith is a big executive, he's probably a hanger-backer, also, and his secretary will answer:

"Yes, Mr. Smith is here. Put Mr. Brown on, please."

But Brown's secretary won't do it; she wants to keep her job.

"Mr. Brown will come on when Mr. Smith's on the wire," she'll parry.

"Mr. Smith's right here," his shield will say. "He's ready to talk to Mr. Brown. He won't keep him waiting."

But that's just what Smith and Brown will do. They're *falphonophobes*, sufferers from an ailment that prevents them from showing, at the telephone, the consideration they would never fail to show anywhere else.

There are experts at the main office of the telephone company in New York who can spot potential *falphonophobes*. They are the women teachers at the telephone training-school, where new operators are put through their paces. In this school, maintained by one of the most scientifically organized industries in the world, no scientific aptitude tests are used in selecting applicants for training. Several were tried and discarded. Now the teachers merely put an applicant at a telephone and watch and listen. If she has a predisposition to *falphonophobia*, they know it in a few minutes. They don't call it that—but that's what they mean by "temperamental unfitness for telephone operation."

One of the teachers watched me as I phoned the office. She didn't say a word, but her look was enough to tell me that I'm a potential *falphonophobe*. I jiggled the hook!



## "LONDON BRIDGE—"

(Continued from page 53) The tea-table, which is the dining-room table stretched to its limit, is a wonderful sight, glittering with candles, and piled with gaily decorated crackers—snappers, to us. But look carefully, and you will see that the food is of the simplest. Though strong on entertainment, these parties are no Lucullan feasts. Jugs of milk, plates of brown and white bread and butter, tiny jam sandwiches, un-iced sponge-cake, bowls of fruit salad, or strawberries and cream in summer; such is the simple fare. Naturally, at Christmas parties, there's an enormous cake, traditionally a plum-cake. But watching nannies see that only a fragment of this rich concoction passes the children's lips.

After tea, back to the drawing-room and the entertainment, the high spot of the afternoon. Sometimes, it is a conjurer, a ventriloquist, or a "Punch and Judy" show. A horde of professional fun-makers exists, doing the usual stunts of producing rabbits out of hats and juggling with billiard balls, to the accompaniment of a ridiculous patter that draws squeals and giggles from the audience.

These parties are for the little ones, up to the ages of ten or eleven. The older children prefer to take their amusements "on the town," as the grown-ups do. But by that time, the nannies have moved on, to mould the minds of other youngsters—preferably those "out of the top drawer."

## DUBLIN HORSE-SHOW

(Continued from page 63) and other differences as easily as we forget, coming face to face with some one, how many years lie between our last meeting. Priests, parsons, poets, artists, soldiers, sailors, politicians, horsey men and women are all of one mind for these five days, and that is some achievement for a country that has as many minds as Ireland!

We have lost colour and gained colour in the changing years. The foreign jumping teams have made us international and widened our outlook, since our teams visit their countries in return. The French bring us their horizon-blue with its strange, neat, sharp beauty of outline, here as on a battlefield (only France could have discovered it), and the married officers bring their wives, who tell us their nationality by their clothes before we hear them speak in their own tongue. There is khaki from Belgium, field-grey from Germany, blue from Switzerland, dark blue and gold from Sweden, and from Holland, black. Our own Irish team in green and gold.

When you are tired of horses (if you could ever commit such a heresy), you may wander into the Hall of Industry and enjoy yourself among the displays of Irish linen and lace, embroidery and knitted goods and tweeds. If you choose the tweed for your next suit now, you may be sure that it will look right here next year, or on any similar occasion, for the artists who designed these have collected the colours of the country for them, too, so that they merge into the scene and become part of it. A tweed suit is nearly always the happiest garment for an open-air Irish country occasion, although the Horse-Show works up progressively for its first three days, and, given fine weather, the third and fourth days may see you attired as at Goodwood.

For this week, Dublin, which has almost forgotten the great days of its gaiety (the stately houses which held that gaiety, dreaming, half asleep), comes awake again. The foreign visitors are entertained, and there are parties and dances every night. All about Dublin, the country houses are filled with guests. If you are fortunate, you will see the Horse-Show in the right way from some such house, driv-

ing home to it, when the day is over, through that incredibly green country, exchanging notes afterwards in the stable yard with the groom who remembers great horseshows, great riders, and great horses, all by their names.

Here, at least, the past has less power to hurt. It is reassuring in a changing world to find something that goes on progressing and still remains the same. And, in the stables, as one makes one's way through, one comes face to face with one's *beau* of three years—was it?—could it be five years ago? And there is a thrill that one's own self of five years ago might envy. Bronzed. "So you're home from India?" Going grey a little. Well. One has a few grey hairs oneself, and why should one fear old age, when one has just met Aunt Marion, going to watch the Inter-Hunt Teams parade, led by the hounds of the pack with which she has hunted for sixty years, since she was ten, and with which she will hunt until she is eighty!

"What luck meeting you!" (How nice men home from India are! And how fortunate that one wore this hat. One draws a breath over the escape. May Vogue protect one from ever meeting the Right Man in the Wrong Hat!) "It's a splendid show, isn't it? Come and see Dan's mare. After that—shall we have lunch together—could you?"

There is sunlight—the shadow of the trees dancing in the wind—sunlight and shadow on the flanks of the horses coming and going. Good-looking men, well-dressed women, enchanting children. Crowds coming and going, absorbed and happy. And one meets—after five years. It might have been yesterday that one met here last, and said the same things. Only then Dan hadn't had any luck.

"He bred her himself." You gaze into the stall in the correct rapt and worshipping way, having forgotten the existence of men and women for the moment.

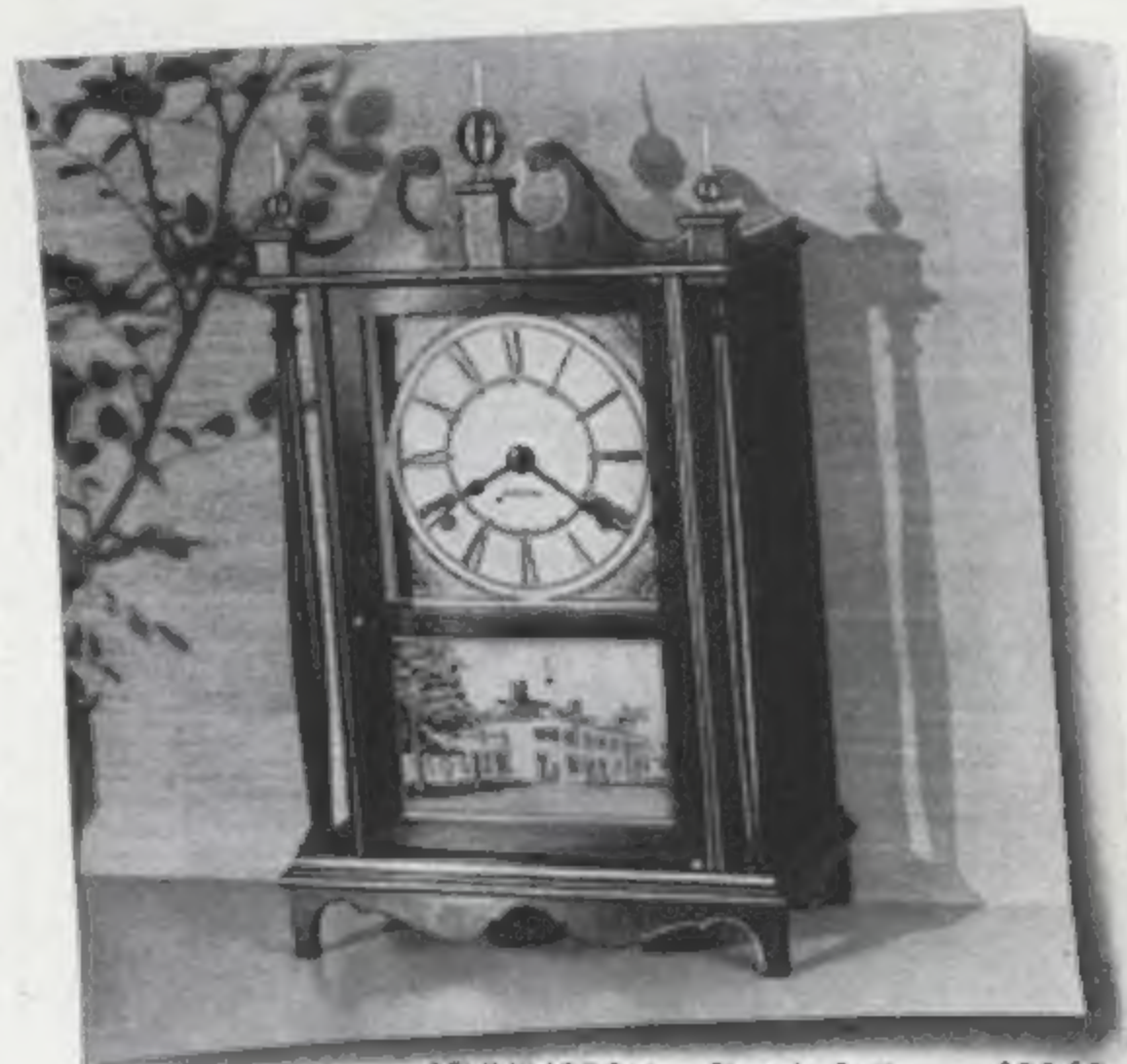
"Lovely thing, isn't she?"

"Lovely." You are not jealous.

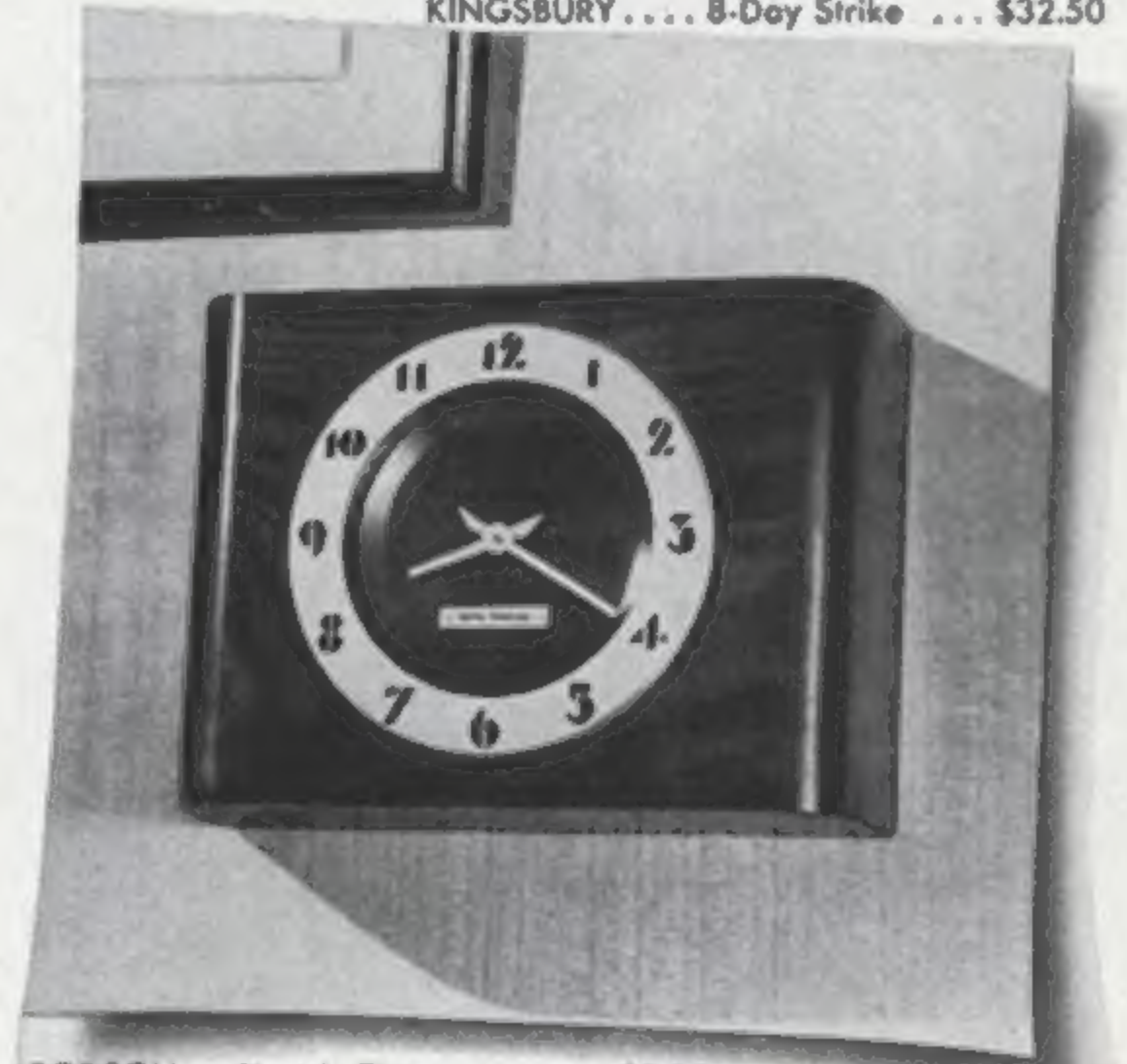
"What about lunch?"

And so out into the sunlight. Faint gold dust in the air. Horses black, chestnut, and bay—always horses, moving through the gold mist.

**DID YOU KNOW** that Seth Thomas makes both electric and 8-daykeywound clocks...that many of the new models—strike, chime or time only—come with either movement...that prices at leading jewelry and department stores start as low as \$4.95. Seth Thomas Clock Company, Thomaston, Conn.



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• Our knowledge of schools isn't limited to the South—or to boys' prep schools. We know the whole field of private schools and can probably recommend several which will meet your particular requirements. Won't you write to us—or telephone—or make us a personal visit? We will be delighted to give you advice—confidential, of course—or any information you may desire.

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2. Nonspi can be used full strength by women whose delicate skin forces them to use deodorants half-strength, with only half-way results.
3. Nonspi protection lasts from two to five days... and you can depend on it.
4. Nonspi's siphon-top bottle prevents contamination. And there's no dripping or waste with this patented Nonspi applicator.

Remember these points when you're buying an anti-perspirant and deodorant. Protect your delicate gowns by stopping under-arm moisture effectively, safely. Insist on genuine Nonspi at drug and department stores in the U.S.A. and Canada. It's 35c and 60c a bottle in the U. S. A. Slightly more in Canada.

**NONSPI**



TO BE

Sure!

## LONDON TIMES, 1936

(Continued from page 21) their frail stiff waists, their partners' cheeks against their flower-cool cheeks, drift and quiver where Oliver Messel has conjured up a charming mockery of the Venetian eighteenth century—where a brooding Adriatic sunlight filters through lidded blinds, and the arrogant carved blackamoors of the Gorgeous East preside over the rose and gold of draped alcoves and nostalgic frescoes of canals and gondolas.

"Lady Rose-Red is giving a Ball" . . . and so the sweet-pease, the lilies, the carnations, will be packed even before dawn (while the Stars at supper at the Savoy grow dimmer, grow middle-aged, sleepy, grow aware of Time, of acidity, of lovelessness) . . . the flowers will be packed onto the barrows and carts at Catesby's of Sloane Square—from whom Lady Rose-Red has always ordered her flowers.

### SUMMER REGALIA

London houses dress for the summer—fresh white paint, light green paint, and window-boxes.

There has been a revival of window-boxes. London ladies have sat down at their small writing-desks in their orderly, pretty, at-the-back-of-the-house writing-rooms and have written to the *Times* that there should be a revival of window-boxes. Their letters have appeared on the centre page of that "greatest newspaper," together with correspondence on body-line bowling, the Covenant of the League, and cruelty to oysters.

So the *décor* of that Ballet, which is *London Summer, 1936*, has a back-cloth of Regency houses newly painted and gaily "frogged" with window-boxes; and, in breaking the bright serenity of these façades, slabs of shrimp-paste coloured, iron-girdered "Luxury Flat" buildings. (The English being tempted into these buildings by the notion that elegance and even happiness may be found by having a bedroom to every bathroom.)

London ladies "dress" for the summer. Those who are in the country all the winter, wrapped like bulbs in layer upon layer of brownishness, will burst up in the gayest florescence in Piccadilly. You may meet your Leicester-shire bulb, so tweedily drab until April, all frilled and curled and fragrant in May in Bond Street. And muffled creatures that crouched, pink-nosed and hunched, on shooting-sticks at Point-to-Points, appear at Ascot all lace and furbelows, bracelets and brand-new gloves, like little girls whose nannies have got them ready for a party.

For Englishwomen—rather than "dress" (in the sense that French and

American women adjust their looks perpetually to different occasions and backgrounds)—still prefer to "have clothes" all the year round, but to "dress up" for parties; thus making the season so partified, so absurdly, endearingly "grand."

*Best frocks, best shoes, best jewellery, best behaviour*; buttonholes, pale waistcoats, spats, grey top-hats—(and "Now, dear, don't forget you've got a clean handkerchief in your sleeve, and don't let me hear that you wiped your nose with the back of your hand at Ascot.")—"Your shoes were new last week, so don't you go kicking the toes about just before you go into the ball-room."—And "Don't go climbing trees with your best hat on, and your pearl brooch, on your way to Goodwood!" "And, as for you, young sir, if you go and get your clean flannels messed up at Cowes—").

Waterloo may have been won at Eton, but the Season must surely have begun in the English nursery. *Best behaviour—best hats—little Ladiesangentlemen.*

*Great Ladiesangentlemen.*

"Lord and Lady Periwinkle," booms the butler; and the guests pass slowly up the staircases of grave and great festive houses.

"General Briar; Mr. and Mrs. Quince; The Duchess of Mulberry—"

### LIFE BEGINS

The butler's voice goes on; the guests move slowly upwards, and then, having shaken "her" hand, they flow on into the ballroom, which is decorated with carnations and pink roses, and where the band is playing "Hearts and Flowers," and where Miss Rosemary Rose-Red (for whom the ball is being given), who has a frail satin waist and skin like an apple-blossom, is dancing with the Shape of her Future, her heart beating rather quickly against the impenetrable whiteness of his waistcoat; while her cousin Lettice (no one would guess from her silver frock, her darkened lips, her long, swerving glances, how freshly pale-green her heart is), sits just beside the window, while the "so eligible" beside her asks her if she will give him the Supper Dance?

The Supper Dance?

She nods, smiles; hardly knowing why she smiled, or why her breath comes and goes quickly. They get up, go out onto the balcony and stand looking at the trees in the cool square, and the motors still arriving and drawing up to the red carpet on the pavement below.

For the guests are still arriving, and Lady Rose-Red, gracious and indefatigable in her frock from Worth (and her new stays that hurt her), is still standing at the top of the stairs.

## STA-RITE

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for America's

Action Women

You may never step through a lightning routine like this; but however you dance, whatever activity you enjoy, you can depend upon Sta-Rite Pins to keep your hair positively in place, lovely to look at.

Have fun—let yourself go—live a life of action—but remember, half your charm is the quiet, unruffled beauty of your hair. Fortunately, there is a type of Sta-Rite Pin for any style of hair dress.

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Shown here is the Blend-Rite Dultex Coiffure Pin—a "textured" finish Bob Pin which blends right with your hair.

Paula Stone  
Featured Player  
"In Secret Service"  
Warner Bros. Picture

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Her face says twenty



but her hands say

forty

If you want to look youthful, keep your hands young.

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AT DRUG & DEPARTMENT STORES





# To Really Get Rid of Sharp "Razor Stubble"

AFTER REMOVING ARM AND LEG HAIR

*Solves the  
Hair Problem  
as Women  
Have Always  
Hoped  
It Would be  
Solved*



Modern science has at last found a way to remove arm and leg hair that forever banishes the sharp, bristly re-growth that follows the razor.

This is due to a scientific discovery by one of the leading cosmetic laboratories of the world. A way that solves the arm and leg hair problem as women have always hoped it would be solved.

#### *What It Is*

It is an exquisite toilet accessory, resembling a superior beauty cream in texture. You simply spread it on where hair is to be removed. Then rinse off with water.

That is all. Every vestige of hair is gone—gone so completely that, even by running your hand across the skin, you cannot feel the



slightest trace of stubble. For this amazing creation *definitely ends sharp-edged after-razor "stubble"*... When re-growth finally does come, it is utterly unlike the re-growth following the razor and old ways. You can feel the difference. No sharp stubble. No skin roughness.

The skin is left soft as a child's. You feel freer than probably ever before in your life of annoying hair growth.

#### *Where To Obtain*

It is called NEET—and is on sale at all drug and department stores and beauty parlors. Costs only a few cents.

## Neet

CREAM HAIR REMOVER



BRIDESMAIDS AT 2 SMART LONG ISLAND WEDDINGS

# Chose these new "Smoky" nail shades



The central illustration features two hands with different nail shades. The top hand is labeled 'Robin Red' and has a small red circle next to the text 'Be divine in pink with Cutex Robin Red nails'. The bottom hand is labeled 'Rust' and has a small red circle next to the text 'Or glorious in rust and green with Cutex Rust'. To the left, a bridesmaid in a pink dress and blue headband holds a bouquet. To the right, a bridesmaid in a blue dress and white headband holds a bouquet.

IF THERE'S ONE PLACE where a color scheme is thought out as carefully as a symphony—it's at a wedding. That's why it's extra significant that, from all nail shades, bridesmaids at two recent Long Island weddings chose the new Cutex Robin Red and the new Cutex Rust.

Cutex Robin Red is a new smoky red that really does go with everything. Even girls who are afraid of deep reds will like this one. It's just the right accent for pale colors, not too gay with white, and goes wonderfully with deep browns and greens—in fact, it's "smooth"!

Cutex Rust is a new idea in nail colors. A subtle, smoky Sun-Tan shade, it's fascinating with brown, green, gray—and never looks garish on sun-tanned hands in the brightest sunlight!

If you're the conservative type, you can still

be beautiful. Cutex Rose is divine with all pastels, and gets along beautifully with bright "difficult" summer colors.

Buy these three shades, and you'll give that up-to-the-minute look to every dress you own!

And don't forget, Cutex has recently put out a new formula. It's a stronger, finer lacquer that resists fading in the sun and holds its true color for days. It's more economical, too, because it doesn't thicken—it's usable right down to the last drop in the bottle!

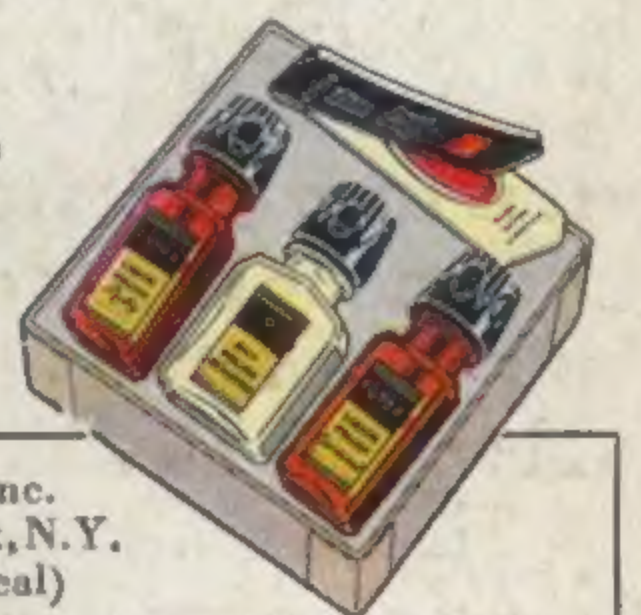
All 9 lovely Cutex

shades are created by the World's Manicure Authority. They go on smoothly, stay on, never crack or peel. At your favorite shop—35¢. Cutex Lipstick to harmonize—50¢.

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Your 2 favorite shades of Cutex Liquid Polish, Polish Remover and sample of Lipstick for 14¢



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I enclose 14¢ for 2 shades of Cutex Liquid Polish, as checked, and Polish Remover. Robin Red ☐ Rust ☐ Rose ☐ Ruby ☐ (Also sample of Cutex Lipstick will be included)

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